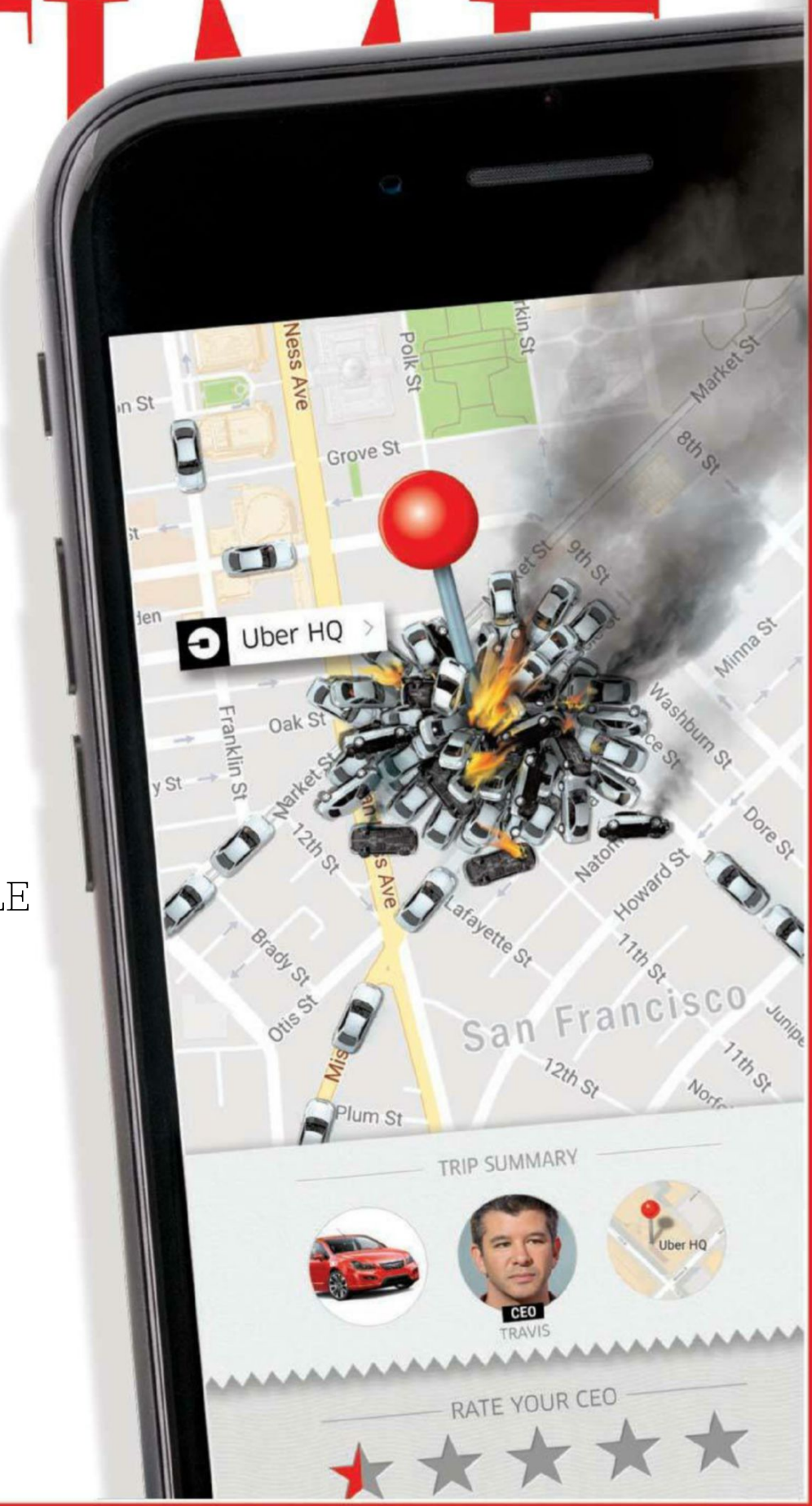
TIME

UBER FAIL

UPHEAVAL AT THE WORLD'S MOST VALUABLE STARTUP IS A WAKE-UP CALL FOR SILICON VALLEY

BY KATY STEINMETZ AND MATT VELLA



POLITICS **PARENTING**
ECONOMICS **ELECTRIC CARS**
BUSINESS **BASEBALL**
WOMEN LEADERS **WIMBLEDON**
VENTURE CAPITAL **VEGETARIAN FOOD**
GREEN LIVING **GAME OF THRONES**
ROBOTICS **ROCK MUSIC**
ART HISTORY **ADVENTURE TRAVEL**
MARKETS **MINDFULNESS**
FOREIGN POLICY **FOOTBALL**
QUANTUM MECHANICS **QUINOA**
TECHNOLOGY **TOUR DE FRANCE**
STOCKS **SCIENCE FICTION**
DEMOCRACY **DANCING**
HEALTH POLICY **HISTORY**
NATIONAL SECURITY **NASA**
COGNITIVE SCIENCE **CLASSIC CARS**
OIL & GAS **OPERA**
IMMIGRATION **INDEPENDENT FILM**
UNITED NATIONS **URBAN DESIGN**

Flipboard

News for your passions

FLIPBOARD.COM

TIME
VOL. 189, NO. 24 | 2017

2 | Conversation
4 | For the Record

The Brief

News from the U.S. and around the world

7 | The future of **Brexit** after Theresa May's failure to consolidate power

10 | Ian Bremmer on the international leadership crisis in the **Middle East**

13 | Trump's **personal lawyer** goes on offense

14 | **Triumph on the court** in Paris

The View

Ideas, opinion, innovations

17 | A Trump-themed ***Julius Caesar*** reminds us of Shakespeare's value

18 | Why the **iPhone worked** when other smart devices failed

19 | The lesser-known origins of **Father's Day**

20 | **Tech stocks** are up; what that means for portfolios

The Features

Uber Hits the Brakes
What Silicon Valley can learn from CEO Travis Kalanick's leave and the company's upheaval
By Katy Steinmetz and Matt Vella **22**

Iraq on Fire
The Sisyphean work of firefighters in Iraq *Photographs by Edouard Elias; text by Karl Vick* **30**

Eye of the Storm
The fight to bring order to an unruly White House *By Zeke J. Miller* **36**

The Female Gaze
Oscar-winning director Sofia Coppola's *The Beguiled* breaks fresh ground *By Stephanie Zacharek* **40**

Time Off

What to watch, read, see and do

47 | ***The Bachelorette*** boasts its first woman of color as the lead, but the script remains the same

53 | Summer video games, featuring ***Arms*** for the Nintendo Switch

55 | A data scientist scours Joel Stein's **search data**

56 | 12 Questions for ***Wonder Woman*** director Patty Jenkins

Director Sofia Coppola at the Jane Hotel in New York City on June 6

Photograph by Lise Sarfati for TIME

ON THE COVER:
Illustration by Lon Tweeten for TIME

TIME (ISSN 0040-781X) is published by Time Inc. weekly, except for two skipped weeks in January and one skipped week in March, May, July, August, September and December due to combined issues. **PRINCIPAL OFFICE:** 225 Liberty Street, New York, NY 10281-1008. Periodicals postage paid at New York, NY and additional mailing offices. **POSTMASTER:** Send all UAA to CFS (See DMM 507.1.5.2); **Non-Postal and Military Facilities:** send address corrections to TIME Magazine, P.O. Box 62120, Tampa, FL 33662-2120. Canada Post Publications Mail Agreement No. 40110178. Return undeliverable Canadian addresses to: Postal Station A, P.O. Box 4322, Toronto, Ontario M5W 3G9. GST No. 888381621RT0001. © 2017 Time Inc. All rights reserved. Reproduction in whole or in part without written permission is prohibited. TIME and the Red Border Design are protected through trademark registration in the United States and in the foreign countries where TIME magazine circulates. U.S. Subscriptions: $49 for one year. **SUBSCRIBERS:** If the Postal Service alerts us that your magazine is undeliverable, we have no further obligation unless we receive a corrected address within two years. Your bank may provide updates to the card information we have on file. You may opt out of this service at any time. **CUSTOMER SERVICE AND SUBSCRIPTIONS:** For 24/7 service, visit ***time.com/customerservice.*** You can also call 1-800-843-TIME; write to TIME, P.O. Box 62120, Tampa, FL, 33662-2120; or email ***privacy@time.customersvc.com.*** **MAILING LIST:** We make a portion of our mailing list available to reputable firms. If you would prefer that we not include your name, please call or write us. **PRINTED IN THE U.S.** ◆◆◆◆◆◆◆

COVER: PHONE: PIXELFIT–GETTY IMAGES; CAR: VLADIMIROQUAI–GETTY IMAGES; KALANICK: BRENT LEWIN–BLOOMBERG/GETTY IMAGES

What you said about ...

THE SWAMP HOTEL "Gold-plated swamp." That's how Byron Nelson of Laguna Beach, Calif., summed up the conflicts of interest posed by the Trump International Hotel in Washington, as outlined in TIME's June 19 cover story. And Caroline Van Antwerp of Holland, Mich., predicted a populist revolt: "The kind of flaunted excess and luxury displayed in this article have—in other places and times—led to revolutions with the 'peasants' wielding pitchforks in the streets." Ronald J. Price of Sebring, Ohio, argued, however, that a President who's also a businessman is "exactly what this country needs at this particular time in history," while other readers called for a similar look at the Clinton Foundation.

'The axiom *follow the money* certainly applies in this situation.'

LYNDA LLOYD, Albuquerque

PUTIN'S CHILDREN Readers noticed historical and modern-day parallels in Simon Shuster and Alec Luhn's June 19 profile of the generation of children born under Russian President Vladimir Putin. Jeff Schoenwald of Thousand Oaks, Calif., said reading about Russian youths "seeking, in their rebelliousness, more truth, honesty and personal freedom in the demise of the media-controlling kleptocracy" reminded him of TIME's April 10, 1989, special issue on the new USSR (specifically a story about suppressed Muslims rising up in the Soviet Union's "stan" states). Meanwhile, Pam Taylor of Zeeland, Mich., and Marjorie McNeil of Evans, Ga., said the quote from Putin adviser Gleb Pavlovsky—"Putin's whole system of management is based on the sale of loyalty"—reminded them of former FBI director James Comey's testimony about President Trump.

'Compelling. And frightening. As a longtime journalist, mom, citizen and human, I was really moved.'

ELLYN SANTIAGO Sarasota, Fla.

To see the full photo-essay, visit **time.com/pulse**

ONE YEAR LATER

A survivor remembers Pulse

ALMOST EXACTLY A YEAR AGO, KALIESHA ANDINO INVITED her childhood friend Luis Omar Ocasio-Capo to go dancing at the nightclub Pulse. It was June 12, 2016, the same night Omar Mateen entered the Orlando club and began firing bullets, killing 49 people and injuring 53 in what became the deadliest shooting in U.S. history and the worst terrorist attack since 9/11. Andino was shot in her back and arm, and survived only after she ducked behind the bar. Ocasio-Capo, just 20, became one of the youngest people killed. Photographer Preston Gannaway has followed Andino in the year since the shooting, to document her grief and recovery in a photo-essay. "I'm still going to college, and one day I want to own my own business," says Andino, who has had multiple surgeries since that night. "What happened to me is not [going to] stop me from becoming somebody in this world."

—CHARLOTTE ALTER

BONUS *TIME* MOTTO

Subscribe to TIME's free Motto newsletter and get **weekly advice from prominent thinkers and provocative storytellers.** For more, visit **time.com/email**

TALK TO US

SEND AN EMAIL: **letters@time.com** Please do not send attachments

FOLLOW US: **facebook.com/time** **@time** (Twitter and Instagram)

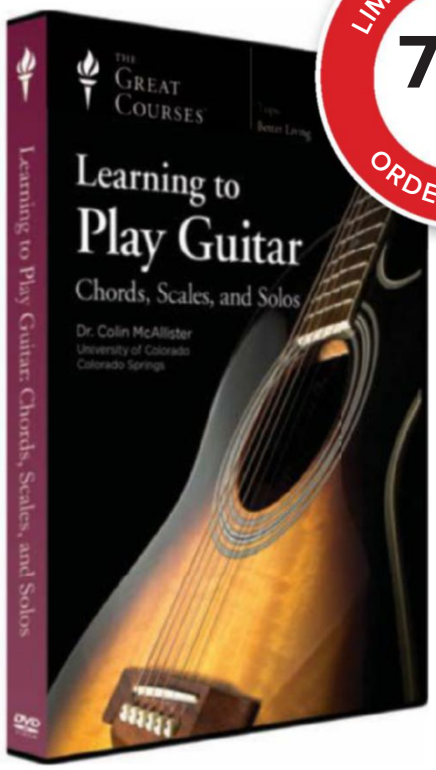
Letters should include the writer's full name, address and home telephone and may be edited for purposes of clarity and space

Back Issues Contact us at help.single@customersvc.com or call 1-800-274-6800. **Reprints and Permissions** Information is available at time.com/reprints. To request custom reprints, visit timereprints.com. **Advertising** For advertising rates and our editorial calendar, visit timemediakit.com. **Syndication** For international licensing and syndication requests, visit timeinc.com/syndication.

Please recycle this magazine and remove inserts or samples before recycling

PRESTON GANNAWAY

THE GREAT COURSES®



Discover That You *Can* Play a Musical Instrument

The guitar is the perfect instrument to not only learn how to play, but also to learn how to read, understand, and enjoy music. Whether you've had a few years of lessons, taught yourself, or never picked up a guitar, this course is the perfect way to start. This engaging course, developed by Dr. Colin McAllister, concert guitarist and celebrated teacher, will teach you to play the guitar in a surprisingly short time.

In 24 fast-moving lessons, you'll learn: left hand fingering and shifting, right hand strumming, finger picking, pick playing; as well as note reading. You'll also explore the basics of music theory; a wide range of chords, the foundation under a melody; the essential scales for guitar; plus melodic "licks," which equip you to play lead guitar lines and melodies. By the end of the course, you'll know how to play complete songs and tunes in a range of musical styles, and so much more. **Learning to Play Guitar: Chords, Scales, and Solos** offers you a highly effective way to master the fundamentals of this universal instrument.

Offer expires 07/07/17

THEGREATCOURSES.COM/5TME

1-800-832-2412

Learning to Play Guitar: Chords, Scales, and Solos

Taught by Dr. Colin McAllister
UNIVERSITY OF COLORADO COLORADO SPRINGS

LECTURE TITLES

1. Guitar Basics: Play a Song in 60 Seconds
2. Tuning Up, Reading Music, and Dexterity
3. Classical Guitar Position and Posture
4. Learning How to Practice the Guitar
5. Playing Fingerstyle Guitar
6. Playing Rhythm Guitar
7. The Pentatonic Scale
8. The Blues Scale and Lateral Stretching
9. Planting for Control and Accuracy
10. Guitar Tremolo: Gaining Speed
11. Legato and Power Chords
12. Travis Picking for Folk, Country, and Rock
13. Hammer-Ons and Pull-Offs
14. Finger Independence and Chord Theory
15. Crosspicking and Bass Lines
16. Piano-Style Guitar and Fingernail Care
17. Syncopated Strumming and Movable Scales
18. A New Pentatonic Scale and the Capo
19. Barre Chords: Movable Chords
20. Flamenco Technique: Rasgueado
21. Playing with Natural Harmonics
22. Jazz Harmony and Dorian Mode
23. DADGAD Tuning and Lydian Mode
24. Taking the Guitar to the Next Level

Learning to Play Guitar:
Chords, Scales, and Solos
Course no. 7776 | 24 lessons (30 minutes/lessons)

SAVE UP TO $190

DVD	~~$269.95~~	**NOW $79.95**
Video Download	~~$234.95~~	**NOW $69.95**

+$10 Shipping & Processing (DVD only)
and Lifetime Satisfaction Guarantee

Priority Code: 141581

For over 25 years, The Great Courses has brought the world's foremost educators to millions who want to go deeper into the subjects that matter most. No exams. No homework. Just a world of knowledge available anytime, anywhere. Download or stream to your laptop or PC, or use our free apps for iPad, iPhone, Android, Kindle Fire, or Roku. Over 600 courses available at www.TheGreatCourses.com.

‘THE SUGGESTION THAT I PARTICIPATED IN ANY COLLUSION … IS AN APPALLING AND DETESTABLE LIE.’

JEFF SESSIONS, U.S. Attorney General, testifying to the Senate Intelligence Committee on June 13 that he played no part in Russian efforts to sway the 2016 presidential election in Donald Trump’s favor

‘It was hell to watch.’

ALISON EVANS, London resident, describing the fire that engulfed a 24-story public housing complex on June 14, killing at least 12 and injuring dozens more

‘You start to forget about cars, and jobs and families … all the things that make up a society.’

CHELSEA MANNING, describing life in solitary confinement during her first interview since being released from prison, after serving seven years for leaking U.S. diplomatic and Army documents in 2010; President Obama commuted her 35-year sentence in January

Bread
The International Space Station will begin to experiment with baking in space

GOOD WEEK
BAD WEEK

Butter
The French Bakers’ Federation said rising prices threaten croissant production

‘I DON’T WANT TO BE SAD.’

NOVEL BASWEDAN, Indonesia’s top corruption investigator, maintaining his optimism while healing from an April 11 attack in which someone threw a vial of hydrochloric acid in his face; the day before the assault—the sixth one Baswedan has suffered as a result of his work—an investigation of his caused the speaker of one of Indonesia’s two legislative bodies to be barred from leaving the country

‘THE THINGS THAT MAKE YOU STRANGE ARE THE THINGS THAT MAKE YOU POWERFUL.’

BEN PLATT, star of Broadway’s *Dear Evan Hansen,* accepting the 2017 Tony Award for Best Leading Actor in a Musical on June 11; the show won in six categories, including Best New Musical

23%

Percentage of Puerto Ricans who voted in a June 11 referendum on **whether the territory should become the 51st U.S. state,** which received 97% approval; the unusually low turnout was a result of a boycott by those supporting independence

300,000

Estimated age, in years, of fossils now believed to be **the oldest known remains of *Homo sapiens;*** the fossils, discovered in Morocco, are more than 100,000 years older than the previous record

$850,000

Amount of money a diamond ring bought for about $13 at a London flea market sold for at a Sotheby’s auction

ILLUSTRATIONS BY BROWN BIRD DESIGN FOR TIME

SOURCES: CNN; NATURE; NBC NEWS; NEW YORK TIMES; TELEGRAPH.CO.UK; TIME.COM

I JUST CAN'T GET ENOUGH

Listen to tens of millions of songs with Amazon Music Unlimited.
Start your 30-day free trial at www.amazon.com/unlimited

Prime members save $40/year over Spotify Premium and Apple Music with annual plan. Automatically renews; cancel anytime.

music unlimited

JEFF PROBST
HOST, WILDLIFE FAN
AND CAMPING EXPERT
HELP AMERICA'S WILDLIFE
SURVIVE
PLEDGE TO CAMP AT
NWF.ORG/CAMPOUT
NATIONAL WILDLIFE FEDERATION
GREAT AMERICAN
CAMPOUT™

The Brief

'NO ONE HAS THE POWER TO CONTAIN THE RISK OF NEW FORMS OF MIDDLE EAST CONFLICT.' —PAGE 10

Theresa May wanted a mandate for her vision of Brexit; voters didn't give her one

EPA

EUROPE

Britain stumbles toward exit talks with a reinvigorated Europe

By Dan Stewart/London

IT MUST HAVE SEEMED LIKE A GOOD idea at the time. In April, British Prime Minister Theresa May called for a snap election in hopes of consolidating her power. Polls suggested that her Conservative Party would easily defeat the left-of-center Labour Party led by Jeremy Corbyn, an unreconstructed socialist estranged from many of his parliamentary colleagues. The vote, May said, would give the country the chance to unite behind her leadership as she guides the United Kingdom out of the European Union.

May's gamble now looks like a grave political miscalculation. Far from gaining a mandate, the Conservatives lost their parliamentary majority in the June 8 election, in part thanks to a resurgent Corbyn's attracting younger voters to the polls. Now no party commands enough seats to push through legislation on its own. Instead, May's Tories must ally with a socially conservative party in Northern Ireland, the Democratic Unionist Party, to get anything passed. It's a highly fragile base on which to build a government, and May is vulnerable to a leadership challenge if she falters.

What's more, only days after the result, the weakened Prime Minister must begin the most daunting task a U.K. leader has faced in generations: forging a Brexit that will satisfy not only her fractured Parliament and divided country but also the 27 other E.U. member states. And she hasn't much time to do it. May triggered the formal mechanism for leaving the E.U. in March, setting in motion a rigid two-year period of

PHOTOGRAPH BY WILL OLIVER

negotiations over the terms of withdrawal.

Those talks were due to begin on June 19, almost exactly a year after Britain voted to leave the E.U. Doing so will not be a simple task. Britain must first settle financial commitments already made to the bloc, worth perhaps as much as $112 billion, and clarify the future of 3 million E.U. citizens who currently reside in the U.K. as well as the 900,000 Britons living in the E.U. Once it has left, it can begin the knotty renegotiation of at least 759 trade treaties with 132 separate entities.

The election was framed as an opportunity to choose one of two ways to move forward. May's Tories led the charge for a so-called hard Brexit, pulling Britain out of the E.U.'s single market completely so it could attempt to build new trade links with the world. The Labour Party and others advocated a soft Brexit, keeping trade and customs agreements intact. Crucially, a hard Brexit would allow the U.K. to control migration of E.U. citizens. Under a soft Brexit, those citizens might live and work freely in the U.K., much as they do now.

But voters had other things on their minds. An exit poll found that only 28% considered Brexit the election's most important issue. Among Labour voters, the share was only 8%. Instead, the national debate centered on the role of the state in providing public services and, after the terrorist attacks in London and Manchester, national security.

Meanwhile, the E.U. looks only more focused and confident. Since the shock of Britain's exit vote a year ago, it has been buoyed by the defeat of populist nationalists in the Netherlands and the election of the unabashedly pro-E.U. Emmanuel Macron as President of France. Then there's the seeming indomitability of German Chancellor Angela Merkel. Polls suggest that Europe's strongest champion will win a fourth term in September. The talk in Brussels is of closer integration over defense and security, not the threat of dissolution. Britain looks increasingly like an outlier when it comes to pulling out.

Yet that process is bound to continue, whether or not talks begin on June 19 and even if May is chucked out of 10 Downing Street. The U.K. will leave the bloc in April 2019 even if negotiations collapse—which would be the hardest Brexit of all. At that point, Britain could face steep tariffs on monthly exports of more than $15 billion to E.U. nations, unleashing what the Confederation for British Industry called a "Pandora's box of economic consequences."

There was talk, in the aftermath of the surprise 2016 referendum result, that E.U. negotiators might be especially hard on the U.K. as a warning to other member states that might be considering exits. But given the U.K.'s miserable experience even before talks begin, that might look like piling on. □

TICKER

Democrats take Trump to court

Nearly 200 Democrats in Congress sued President Trump for improperly accepting payments from foreign governments, claiming his actions violated an emoluments clause of the U.S. Constitution. It's the third such lawsuit Trump faces.

FDA to drugmaker: stop selling opioid

The Food and Drug Administration asked the maker of opioid medication Opana ER to take it off the market, because of the risks of abuse. The drug was featured on TIME's cover in June 2015, where it was blamed for "creating the worst addiction crisis America has ever seen."

Panama shifts allegiance to China

Panamanian President Juan Carlos Varela announced his country would establish diplomatic relations with China and break ties with Taiwan, claiming it was the "right path" for the country. Taiwan said Panama was ignoring "years of friendship."

Study: more than 1 in 10 are obese

Around 604 million adults and 108 million children are obese, according to a study by the Institute for Health Metrics and Evaluation, or more than 10% of the global population. The U.S. has the highest rate of obese children, at 12.7%.

FACTS VS. ALTERNATIVE FACTS

CLAIM

After James Comey testified that a Trump tweet had inspired him to leak memos to the press, the President's lawyer Marc Kasowitz claimed the material had been quoted by the New York *Times* before the tweet.

REALITY

The *Times* story that mentions the memos was published days after the tweet, not the day before, corroborating Comey's testimony.

CLAIM

"In just a short period of time, we've already added nearly 1 million new jobs," Trump said on June 8.

REALITY

The Bureau of Labor Statistics found that the economy has added 594,000 new jobs since January, when Trump took office.

CLAIM

In a tweet on June 12, Trump welcomed the opening of the "first new coal mine of [the] Trump era" with a link to a Fox News story about the Acosta mine in Pennsylvania.

REALITY

The owner of the mine, Corsa Coal Corp., decided to open it in August—months before Trump's "era," or presidential term, began.

DIGITS

$326 MILLION

Trade value of Brazilian soccer star Neymar, who has been ranked as the world's most valuable player; the study by the CIES Football Observatory used an algorithm that analyzed 2,000 transfers and six other factors such as age and performance to determine his dollar value

RUSSIA IN REVOLT Russian police officers detain a protester during an anticorruption rally in Moscow on June 12, one of more than 100 rallies in towns and cities across all 11 of Russia's time zones. More than 1,000 demonstrators were detained, including protest organizer and opposition leader Alexei Navalny. Russians took to the streets on the national holiday Russia Day. *Photograph by Sergei Chirikov—EPA*

ENVIRONMENT

Ways to rid the world's oceans of plastic trash

THE COUNTRIES IN ASIA RESPONSIBLE FOR MUCH of the plastics choking international waters promised at a U.N. summit on June 8 to clean up their act. The pledge from China, Thailand, Indonesia and the Philippines is a promising move from a region that produces up to 60% of marine plastic waste. But others are coming up with innovative ways to clear or recycle what already exists:

REPACKAGE IT More than 86 million metric tons of plastics is thought to be in the oceans right now, clogging reefs, killing wildlife and littering shores. As a response, computer company Dell is beginning to create laptop packaging recycled from litter found on Haitian beaches. The company estimates that it will keep 16,000 lb. of plastics out of the ocean.

WEAR IT Designer Stella McCartney announced this year that she will use ocean plastic in lieu of woven or recycled polyester in some of her products. She has previously worked with Adidas to create a sneaker made with materials recovered from the sea. She's not alone. In 2014 musician Pharrell Williams worked with Dutch fashion brand G-Star RAW on a denim collection made from plastic waste.

TIDY IT UP Dutch entrepreneur Boyan Slat has invented a system of floating barriers and an underwater screen to extract plastic and wants to test it on the Great Pacific Garbage Patch, a huge expanse in the ocean off California where litter has concentrated. But scientists say there's no quick fix to this ever growing problem. The real solution lies in better waste policies by nations and in persuading people to cut down on the use of plastics.

—TARA JOHN

Trash from Midway Atoll's shores

DATA

TEENS AND OPIOIDS

U.S. teenagers today are using fewer illicit substances, but the overall opioid epidemic shows no signs of slowing, according to data compiled by the Substance Abuse and Mental Health Services Administration. Of the 12 million–plus Americans over age 12 who take prescription pain relievers, here's how many take the four drugs that are most misused.

7.2 million
Hydrocodone

4.3 million
Oxycodone

1.7 million
Tramadol

700,000
Morphine

COMEY, TRUMP: AP (2); PLASTIC: JONATHAN ERNST—REUTERS; OPIOIDS: GETTY IMAGES (4)

TICKER

Michigan official faces Flint charges

Michigan's director of health and human services Nick Lyon was charged with involuntary manslaughter for failing to alert the public about an outbreak of Legionnaires' disease linked to contaminated water in Flint in 2015.

U.S. student freed from North Korea

Otto Warmbier, a U.S. college student who was sentenced to 15 years of hard labor for allegedly trying to steal a poster in North Korea, arrived home in Ohio. He had been in a coma for more than a year before being released and was rushed to a hospital, his parents said.

Trump travel ban blocked again

The U.S. court of appeals in San Francisco became the latest court to block President Trump's revised travel ban on people from several mainly Muslim nations. The judges said Trump had made national-security judgments without "sufficient justification."

E.U. court threat over refugee snub

The E.U. threatened legal action against the Czech Republic, Hungary and Poland for refusing to take in any refugees under an E.U. plan to relocate 160,000 migrants. The three countries face fines and sanctions.

THE RISK REPORT

Middle East rifts are widening amid a global power vacuum

By Ian Bremmer

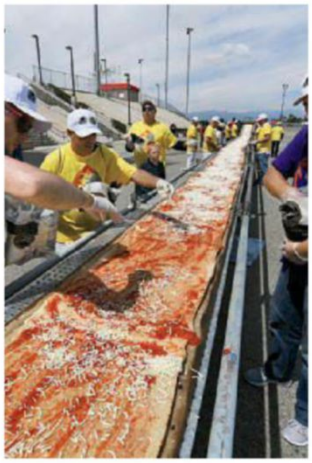
THE LACK OF CLEAR, UNCONTESTED international leadership is everywhere we look these days. This power vacuum is evident in the hollowing of the Western alliance, Europe's fragmenting politics, the fast-shifting balance of power in Asia and the impotence of governments in Latin America and Africa. Yet nowhere is the destabilizing impact of this trend more obvious, and pressing, than in the Middle East.

Last week's unprecedented move by Saudi Arabia, the UAE, Egypt and Bahrain to sever all ties with nominal ally Qatar over its more accommodating approach to Iran and support for Islamist group the Muslim Brotherhood has already inflicted irreversible damage. Saudi Deputy Crown Prince Mohammed bin Salman, a likely future King, has again demonstrated his willingness to aggressively assert Saudi leadership in the region while trying to isolate Iran. President Donald Trump has jettisoned Barack Obama's attempt to balance the region's rivalries and is fully onboard with the Saudi show of strength. Qatar, a member of the Saudi-led Gulf Cooperation Council, is now isolated from its Arab partners. The tiny emirate is wealthy enough to get by, but it's still home to the largest U.S. military base in the Middle East and can't fully partner with Iran.

In a superpower-dominated world, one in which Washington was willing to assert its power to bolster regional stability, U.S. officials could solve this problem by telephone. In a G-7-dominated international system, diplomatic mediation could be coordinated among like-minded, cooperating governments. Instead, everyone is positioning and pushing, and no one is listening. The Kuwaitis, Omanis and Russians have all established separate tracks, but their interests don't align, and their efforts aren't likely to succeed. The U.S. is involved as well, but Trump publicly contradicted a call by his Secretary of State Rex Tillerson for the Saudis to ease tensions, and no one in the region knows whom to listen to. Turkey will try to tighten diplomatic and military ties with Qatar, but that will only anger the Saudis.

> Nowhere is the destabilizing impact of our lack of leadership more obvious than in the Middle East

This disorder bodes ill for how the region's major powers will compete in Iraq and Syria once ISIS has been defeated, especially now that the group has proved itself willing to attack inside Iran, as its foot soldiers did on June 7. The Saudis will continue to fear an alliance of Shi'ite-led Iraq with Iran, and Iran will work harder to counter Saudi-led Sunni dominance throughout the region. The result of all this will be more uncertainty, more assertive behavior, more lines crossed and rising fears that no one has the power to contain the risk of new forms of Middle East conflict. ◻



FOOD

The longest meals

Beating a record set by the Italian city of Naples, chefs in California made the longest pizza on the planet on June 10. The pie stretched 1.2 miles, weighed more than 7 tons and could feed 10,000. Here, other foods of record-smashing length. —*Tara John*

SUNDAE

Nashville, Mich., built a 3,656-ft. ice cream sundae, made of 5,400 lb. of ice cream, berries, syrup and cream in September 2016, beating a record set months earlier by nearby Ludington.

SAUSAGE

Retailer Carrefour and meat producer Aldis made the world's longest sausage in Ploiesti, Romania, in December 2014. The 38.9-mile wurst weighed 45 tons.

SANDWICH

Four movable ovens were used to bake bread for a 2,411-ft. sandwich in Beirut in May 2011. The sub was then filled with chicken breast, tomato, pickles and spices.

Milestones

DIED
Actor and model **Anita Pallenberg**, a muse to the Rolling Stones and former girlfriend of Brian Jones and Keith Richards, at 73.

› **Andimba Toivo ya Toivo,** Namibian independence leader who was jailed for 16 years in South Africa's Robben Island prison, at 92.

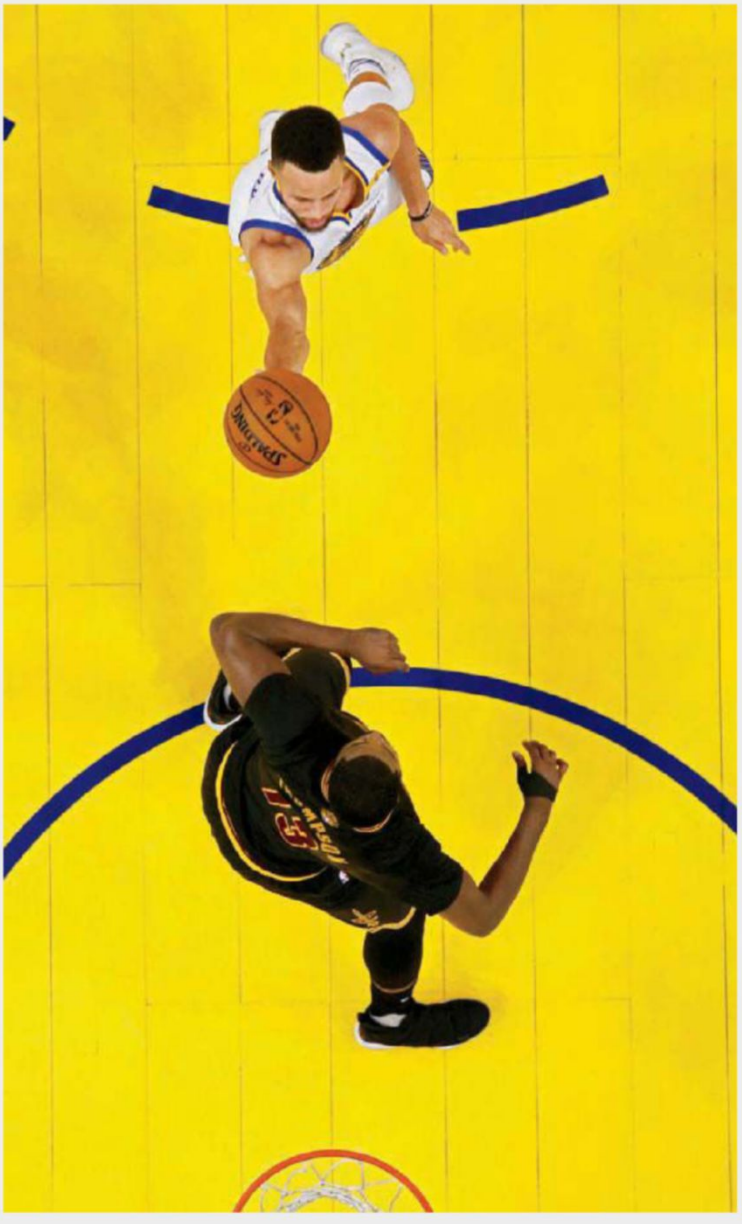
› Actress **Glenne Headly,** known for starring in *Dirty Rotten Scoundrels* (1988) and *Dick Tracy* (1990), at 62.

› **Sam Panopoulos,** widely credited as the inventor of the Hawaiian pizza, at 83.

STEPPED DOWN
General Electric's **Jeffrey Immelt,** after 16 years as the corporation's CEO. He will be replaced by John Flannery, who has been at GE since 1987.

COMPLETED
Sale of tech giant **Yahoo to Verizon,** for $4.48 billion. Yahoo CEO Marissa Mayer announced her resignation.

NAMED
Ariana Grande as an honorary citizen of Manchester, U.K., following the singer's One Love benefit concert that raised money for victims of the May 22 terrorist attack.



CROWNED
THE GOLDEN STATE WARRIORS AS 2017 NBA CHAMPIONS
This past NBA season will be remembered not for the hard-fought duels but for the unrelenting excellence of the Golden State Warriors. After barreling through the opening rounds of the playoffs without losing a game, the sweet-shooting Warriors met the Cleveland Cavaliers in the title bout for the third consecutive year. On June 12, Golden State avenged last year's loss to LeBron James and Co. with a 129-120 win: Stephen Curry *(above)* scored 34 points, and Kevin Durant was named Finals MVP, having averaged 35.2 points for the series en route to the first title of his storied career. Golden State's 16-1 postseason record is the best in NBA history. —SEAN GREGORY

DIED
Adam West
TV icon

LONG BEFORE Michael Keaton or Christian Bale donned somber bat ears, Adam West, who played Batman in the TV series of the same name from 1966 to 1968, defined the character for a generation of comic-book fans. West, who died June 9 at 88, was a pop-art superhero, perfect for his era. His Caped Crusader could defend Gotham City one minute and segue into a discotheque shimmy the next, always keeping a sense of humor about his character's tortured soul. Later in his career, he won acclaim as the voice of Mayor Adam West on *Family Guy.* But mostly he'll be remembered as the screen's first great Batman. *Wham! Pow!* And goodbye. —STEPHANIE ZACHAREK

PIZZA: MARK RALSTON—AFP/GETTY IMAGES; WARRIORS: MONICA DAVEY—EPA/POOL; WEST: SILVER SCREEN COLLECTION/GETTY IMAGES

Five people, including Representative Steve Scalise, were injured during the Alexandria, Va., shooting

CRIME

A shooting and the risks of political outrage

By Michael Scherer

CONGRESSIONAL BASEBALL IS A quaint throwback of a sport, not just for the aging players who take the field but for the country they have been elected to represent. It is anchored in the unfashionable idea that political leaders serve a single American public, one united more by its pastimes than divided by its politics. Democrats and Republicans play for the fun of it.

Since the first pitch in 1909, the scrimmage had evolved and expanded into its current form, as a fundraiser for local causes played at the stadium used by the Washington Nationals. For months, without public notice or fanfare, Democrats and Republicans take the fields to practice as often as three days a week, as early as 6:30 a.m. They're not particularly good, but that's not the point.

So when a deranged gunman opened fire on a baseball diamond in Alexandria, Va., June 14, he was taking aim at more than the GOP members of Congress who had risen at dawn to practice on the far side of the Potomac River. He targeted the notion that the country could still be more than the political furies that increasingly define it, and that had allegedly come to consume him.

On that score, at least, his attack was a failure. He wounded five and briefly unified the nation's political leaders. When Democrats, at their own practice, learned of the shooting, they gathered together in prayer for their colleagues.

> 'An attack on one of us is an attack on all of us.'
>
> **PAUL RYAN**, Speaker of the House

"We may have our differences," President Trump told the country, in a hastily arranged statement that set aside the belligerent tone of his tenure. "But we do well, in times like these, to remember that everyone who serves in our nation's capital is here because, above all, they love our country."

In the U.S. Congress, members from both sides of the aisle gave a standing ovation when House Speaker Paul Ryan declared, "An attack on one of us is an attack on all of us." House Democratic leader Nancy Pelosi then rose, for the first time ever, she said, to associate herself with Ryan's remarks.

The alleged shooter, James

Hodgkinson, 66, a home inspector from Belleville, Ill., was killed by the returned fire of law enforcement. Two Capitol Police officers were wounded trying to bring him down, along with a congressional staffer and a lobbyist. House majority whip Steve Scalise, who was playing second base when the shots started, took a bullet in the hip, crawled into the outfield and was airlifted to a hospital by helicopter.

South Carolina Representative Jeff Duncan said afterward that he believes he had exchanged a few words with the gunman minutes before the shooting started. The man asked who was playing and from what political party. "I told them they were Republican," Duncan remembered. "He said, 'K., thanks.'" Then the man walked away.

Hodgkinson was known in his hometown as a political activist, and Vermont Senator Bernie Sanders said his name appeared in the volunteer rolls of his presidential campaign. Hodgkinson had a history of violent behavior, and his social feed was a dark parody of the dismal state of the nation's political discourse, where disagreement is personal and anger is visceral. He had joined groups called Terminate the Republican Party and The Road to Hell Is Paved With Republicans.

In this way, Hodgkinson was just another symptom of a creeping national disease. Rarely a week goes by these days without new evidence that the debate over ideas and policy is giving way to violence. Opposing protesters attack one another from the streets of St. Paul or Berkeley. A soon-to-be elected Congressman in Montana body-slammed a reporter for asking an unwelcome question the day before the election. Vile comments once considered unfit for public discourse are common currency online.

Most days, partisans benefit by stoking the political outrage. But few in Washington now doubt that anger has gone too far, crossing from passion to danger, from appropriate to irrational. "This has to stop," said Illinois Republican Rodney Davis, still dressed in his baseball uniform and cleats, when he returned to the U.S. Capitol. "And it has to stop today." ◻

SHOOTING: ALEX BRANDON—AP; KASOWITZ: JUSTIN T. GELLERSON—THE NEW YORK TIMES/REDUX

WHITE HOUSE

Trump taps his personal lawyer for Russia probe

By Alex Altman

JAMES COMEY HAD BARELY FINISHED speaking in the Senate on June 8 when Marc Kasowitz appeared at Washington's National Press Club to hurl the brushback pitch. Kasowitz, Donald Trump's personal lawyer, claimed his client had been vindicated by the testimony, slammed unauthorized leaks and castigated Comey for disclosing "privileged" conversations with the President. The six-minute performance was as pugnacious as Comey's had been precise.

It was vintage Kasowitz. Trump has turned to the aggressive Manhattan litigator in high-stakes disputes for more than 15 years and has tapped him now to represent him in the widening probe of Russian interference in the 2016 election. That makes Kasowitz an important new voice inside and outside the White House.

> 'The office of the President is entitled to expect loyalty.'
>
> **MARC KASOWITZ**, criticizing leaks from government officials during his June 8 press conference

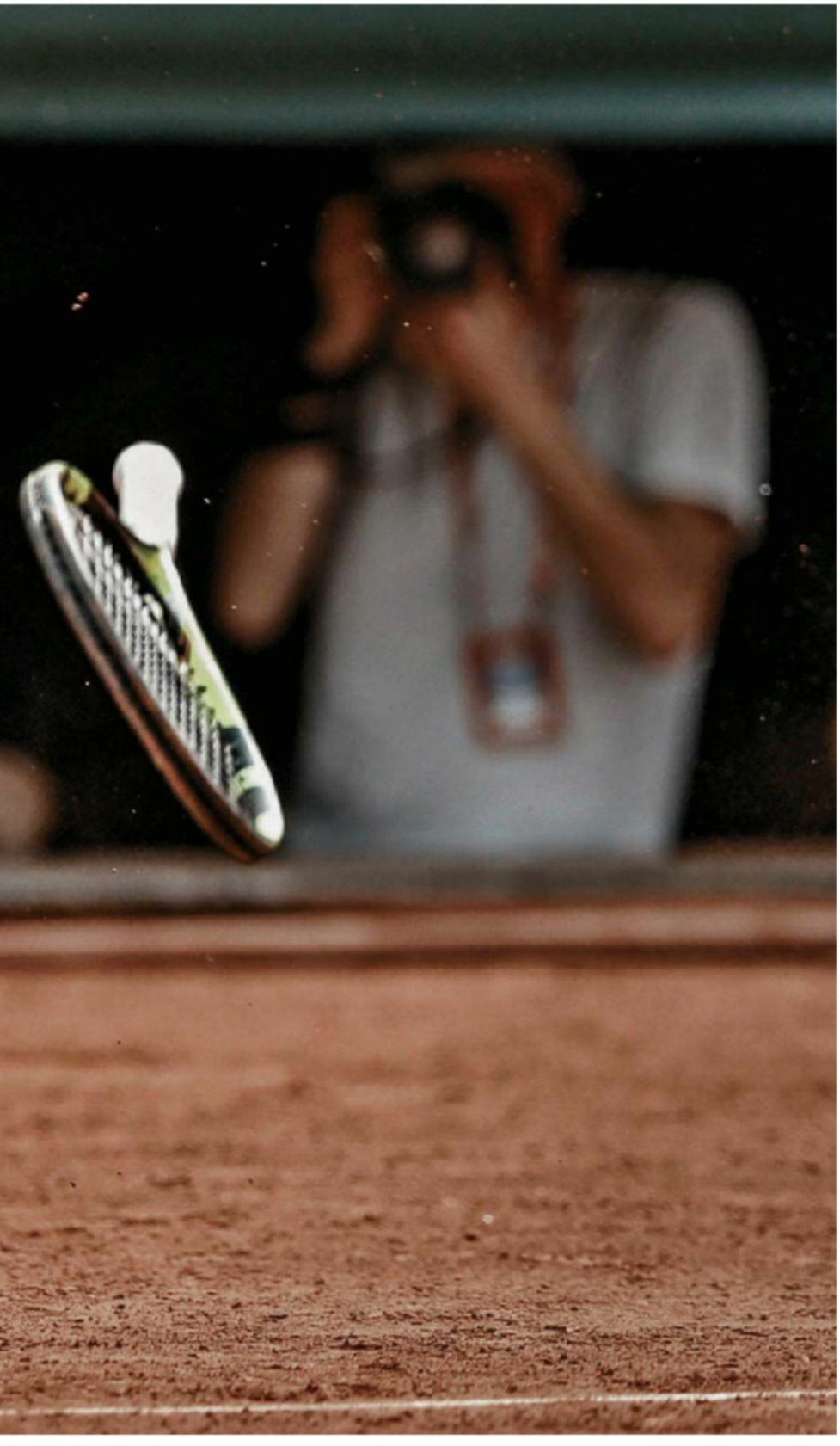
Presidents often hire outside lawyers to protect their personal interests in the face of legal challenges, though rarely so early in a first term. George W. Bush enlisted Jim Sharp in 2004 when top aides became ensnared in a criminal investigation into the leak of a CIA officer's identity. Bill Clinton turned to David Kendall to defend him during the Whitewater inquiry and later during his impeachment proceedings. Both men were seasoned Washington operators, cautious and discreet. Kasowitz, on the other hand, is a mirror of his swaggering client.

A civil litigator with swept-back white hair, Kasowitz reportedly once got into a fistfight in a lawyers'-league basketball game. The son of a scrap dealer from New Haven, Conn., he attended Yale and Cornell Law School, then earned a reputation as a rainmaker while defending a chemical company accused of manufacturing faulty polybutylene pipes in one of the largest consumer class actions in history. He leveraged that case to build a firm with a client roster that counts insurance and tobacco companies, hedge funds and celebrities. "He's the finest choice I can think of," says James Moriarty, a Houston lawyer who was opposing counsel in the class action and calls him "frighteningly brilliant."

Kasowitz's most important asset is a long history with his client. He has gone to bat for Trump in a range of complex cases, from an attempted takeover of his Atlantic City casinos to attempts by reporters to unseal his divorce records. Kasowitz sued a New York *Times* reporter in 2006 for allegedly defaming Trump (the case was later dismissed) and during the 2016 campaign threatened to sue the paper for libel after it published two women's claims that Trump had groped them. (The *Times* declined to retract the story, and the lawsuit never came.)

Kasowitz's work for Trump in the past has involved civil matters; the special counsel's Russia probe could eventually have criminal implications. As it happens, Kasowitz is also representing OJSC Sberbank, Russia's largest bank. And his firm is something of a Trump bull pen: Trump picked David Friedman, a Kasowitz partner, as his ambassador to Israel and considered tapping the firm's senior counsel, former Connecticut Senator Joe Lieberman, to replace Comey atop the FBI. Kasowitz and his team are "phenomenal lawyers," Trump once declared. But he has never had a case quite like this. ◻

‹ Kasowitz has represented Trump for more than 15 years



SPORTS

A perfect 10

OF TENNIS' TWO GREAT AGING rivals, Rafael Nadal was supposed to wear down first, his body seemingly unable to sustain more than a decade of playing every point as if it were his last. Roger Federer's game was graying, sure, but Nadal appeared all but busted. Last year the clay-court wizard pulled out of the French Open, his favorite tournament, and shut down his season early with a bum wrist. Knee and back injuries seemed to flare up more often. The last Grand Slam tournament he won was in 2014—and a betting man wouldn't have been foolish to wager there would be no others.

And then the 31-year-old Spaniard blitzed through the field in Paris to win his record 10th French Open with the ease of youth—he didn't drop a single set, even in the final against third-ranked Stan Wawrinka—and the joy that comes only with experience. The day before, on June 10, Jelena Ostapenko of Latvia won her first Grand Slam title, becoming the first unseeded woman to win at Roland Garros since 1933.

For Nadal, his long sought *La Décima* was particularly sweet. He now owns 15 Grand Slam titles, one more than Pete Sampras and just three fewer than Federer, 35, who skipped the French to rest up for Wimbledon, which begins on July 3. Will Rafa and Roger meet again on grass? In January they reached the Australian Open final, which Federer won in a five-set thriller. Yet another unlikely encore for one of the greatest rivalries in the history of the game would be something for all fans to savor. —SEAN GREGORY

A jubilant Rafael Nadal falls onto the Roland Garros clay after beating Stan Wawrinka in the French Open men's final on June 11

PHOTOGRAPH BY IAN MACNICOL—GETTY IMAGES

For more of our best photography, visit **time.com/lightbox**

ADVERTISEMENT

SimpliSafe™

1 SYSTEM SOLD EVERY 6 SECONDS

Each SimpliSafe system is a complete security arsenal – featured in the HGTV® Smart Home 2017. From motion and entry sensors to a high-definition security camera, you'll have everything you need to keep your family safe.

Save 10% when you order today

PLUS get free shipping and a FREE keychain remote ($25 value).

SimpliSafe.com/TIME

The View

'SOMETHING LIKE THE IPHONE WAS INEVITABLE.' —PAGE 18

The Public Theater's new production of Julius Caesar *casts a Trump-like figure in the title role*

THE NEW YORK TIMES/REDUX

CULTURE

Never mind Trump. We need Shakespeare more than ever

By David Von Drehle

THE ELECTION RETURNS WERE STILL coming in when Oskar Eustis, artistic director of New York City's famed Public Theater, knew what he must do.

Seven months later, the deed is done: the first play of the season at Shakespeare in the Park features the assassination of a Donald Trump look-alike in a gender-blind adaptation of *Julius Caesar.*

The quick turnaround shows that this was low-hanging fruit. If your job is to bring Elizabethan drama to masses of 21st century New Yorkers, a little scandal and titillation is your friend. With Trump in power, dressing a blond actor in a long necktie and calling him Caesar is, for an impresario, as obvious as *Wonder Woman 2*.

Equally predictable were the stagy howls of protest from supposedly outraged right-wing media, which reckoned the play made a case for assassination, while most Shakespeare scholars say quite the opposite. Together, the transgressive artists and the defenders of decency collected enough headlines to hold them until the next round of their dreary symbiosis, which is as stale as Popeye vs. Bluto.

Never dreary, never stale, is Shakespeare himself. As long as there is lust and longing, ambition and indecision, fear and courage, callowness and madness, jealousy and benevolence, frippery and intrigue, grief and misperception, guile and hope and love, the Bard will be up to date.

This is why his work is so easily moved through space and time. Romeo and Juliet take new shape as Tony and Maria in *West Side Story. The Taming of*

PHOTOGRAPH BY SARA KRULWICH

the Shrew becomes a John Wayne western. *Twelfth Night* meets Channing Tatum's abs at a posh high school. *Caesar* has been plopped by various directors into fascist Europe, contemporary Africa and a simulacrum of the Obama Administration.

John Keats spoke of Shakespeare's "negative capability"—his gift for feeling another's feelings and seeing through another's eyes without imposing his own personality. No quality could be more useful today, when so much of our culture urges us to exaggerate differences. Look through our own eyes only and it's easy to divide the world into friends and foes, to deny the flaws of allies while magnifying the blemishes of the enemy.

Not that Shakespeare ignored the gory fact of faction. "Stoop, Romans, stoop/ And let us bathe our hands in Caesar's blood/ Up to the elbows, and besmear our swords," Brutus cries after the assassination. But the same poet also gives voice to Caesar's avenging followers and to the mixed-up mob of ordinary Romans pushed and pulled between the rival camps.

Shakespeare's nuanced world is peopled by complicated individuals who grow and change. Macbeth's hunger for power winks out like a "brief candle" upon news of his wife's death. Prince Hal's fear of duty plays out in an endless adolescence—until duty calls and he grows into fearless King Henry V. Falstaff is broad and bawdy right up to the moment of death, which finds him tenderly whispering the 23rd Psalm. Shakespeare gives us the ardor and error of teen love and the nakedness of an old man's broken dreams, the emptiness of power and the hollowness of revenge. He is the epitome of that vanishing virtue, the genuinely open and seeking mind.

Which brings us back to the Delacorte Theater in Central Park. Though he wrote *Julius Caesar* as a tragedy, Shakespeare might have done the current controversy as borderline farce. He would see the pedantry behind plopping a faux Trump into a golden bathtub with his wife Calpurnia cooing in Melania's heavy accent. He would revel in the hypocrisy of Trump's shocked, shocked defenders. He would squeeze laughs from the flustered tail covering of Delta Airlines and Bank of America as the Public Theater patrons scrambled away from the tempest.

But underlying all of these characters would be his conviction that they are more alike than different and we too share their human nature. "All the world's a stage," he wrote. "And all the men and women merely players/ They have their exits and their entrances/ And one man in his time plays many parts."

In our blinkered era, Shakespeare asks us to fling open the doors of our own minds—a true act of resistance to the wall-building spirit of us against them. □

VERBATIM

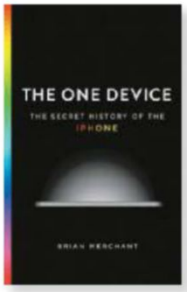
'I didn't know that I did it wrong until I heard people saying I did it wrong. And sometimes that's what it takes.'

KATY PERRY, singer, apologizing for her criticized acts of cultural appropriation, like performing in a geisha-style outfit at the 2013 American Music Awards

BOOK IN BRIEF

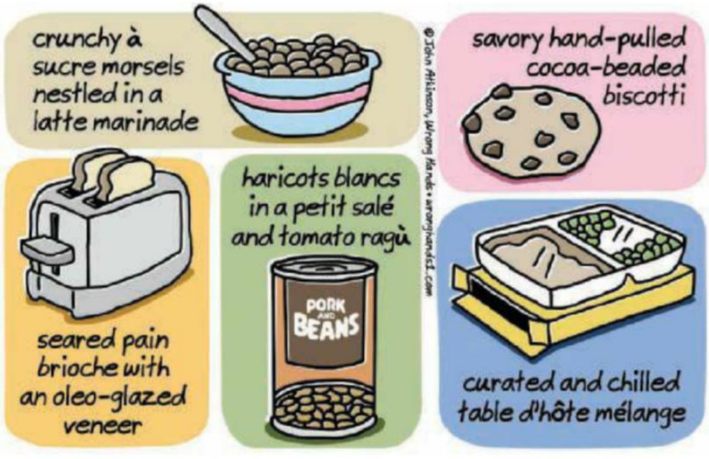
The inevitability of the iPhone

THE IPHONE IS COMMONLY REFERenced as a first-of-its-kind device that revolutionized the way we navigate the world. But in his new book, *The One Device,* Brian Merchant argues that Apple's breakthrough product was less a stroke of genius and more a "container ship of [pre-existing] inventions." By the time the iPhone debuted, in 2007, FingerWorks had figured out multitouch keyboards, Nokia's phones were playing music and running apps, and IBM had birthed and buried its own smartphone, the Simon. So what set the iPhone apart? Steve Jobs' insistence on intuitive design was a huge factor. So was timing. In 1992, when IBM unveiled the Simon, hardware was bulky and wi-fi was essentially nonexistent. By 2007, that landscape had shifted, paving the way for the iPhone's success. "The point isn't that Apple ripped off the Simon," Merchant writes. It's that something like the iPhone was inevitable. Jobs was just the first to make it a mass-market reality. —SARAH BEGLEY



CHARTOON

Everyday-foodie menu



JOHN ATKINSON, WRONG HANDS

For more on these stories, visit **time.com/ideas**

BIG IDEA

Electronic play dough

How do you entice kids to learn about electronics? By updating a classic toy that most people already love. That's the idea fueling London-based Tech Will Save Us and its Dough Universe modeling clay, a Play-Doh-like substance designed to help kids create working electronic circuits. Thanks to the clay's conductive makeup—including lemon, salt and water—it can be mashed together to make car motors whir, musical instruments play sounds or fantastical creatures light up, depending on the kit. Tech Will Save Us is now running a Kickstarter campaign for Dough Universe and expects the $50 kits to be widely available by the end of 2017. *—Julia Zorthian*

PERRY: AXELLE—BAUER-GRIFFIN/FILMMAGIC/GETTY IMAGES; BIG IDEA: TECH WILL SAVE US

HISTORY

The forgotten origins of Father's Day

THESE DAYS, FATHER'S DAY SEEMS LIKE an inescapable part of American culture. But it didn't become a national holiday until President Nixon signed a bill in 1972—almost 60 years after the U.S. recognized Mother's Day. So, what drove the decision?

Some historians credit the Vietnam War. The prolonged, increasingly divisive conflict had uprooted American fathers from their families, and there was a sense that their public service needed to be recognized, according to Ralph LaRossa, author of *The Modernization of Fatherhood: A Social and Political History.* Montana Senator Mike Mansfield even appeared to say as much when he declared—during a debate on the 1972 bill—that Father's Day deserved the same legal status as Mother's Day "in view of the burdens and responsibilities placed upon [fathers] during these trying times."

Some of those burdens and responsibilities were coming from inside the home as well. Whereas mothers used to be seen as the primary caregivers, the rise of women's liberation gave way to a so-called new fatherhood movement, in which men were expected to step up and "take on more of the routine tasks of [child rearing], like changing diapers, in the interest of gender equality," says LaRossa. Meanwhile, a rise in no-fault divorces—sparked by the sexual revolution—raised new questions about the roles of both parents at home. And as modern fatherhood started to take shape, so too did what we now know as Father's Day. —OLIVIA B. WAXMAN

For more on these stories, visit **time.com/history**

DATA

THIS JUST IN

A roundup of new and noteworthy insights from the week's most talked-about studies:

1

EATING FRENCH FRIES MAY INCREASE MORTALITY RISK

An eight-year study of 4,400 older people in the *American Journal of Clinical Nutrition* found that those who ate fried potatoes, such as hash browns or french fries, more than two times per week were at least twice as likely to die prematurely as those who did not. Unfried versions like baked or mashed potatoes weren't linked with increased mortality.

2

STAYING UP LATE ON WEEKENDS IS BAD FOR YOUR HEART

A study presented at the Associated Professional Sleep Societies annual meeting found that each hour of "social jet lag"—staying up late and sleeping in on weekends—was linked with an 11% higher risk of heart disease, along with fatigue and worse moods.

3

IT'S HEALTHIER TO BE CLOSE WITH FRIENDS THAN FAMILY

A report in *Personal Relationships* that included 270,000 people worldwide found that having close friends in old age was a stronger predictor of physical and emotional well-being than close family connections. *—J.Z.*

When is a bubble not a bubble? Why this tech-stock boom is different

By Paul J. Lim

DESPITE A MID-JUNE SWOON, TECHNOLOGY STOCKS ARE off to the races again. And many investors believe that 15 years after the tech wreck that ended in 2002, things really are different this time. They may well be.

For one thing, "today's tech companies do have earnings and sales," says Pankaj Patel, head of quantitative research at Cirrus Research. "We're not just valuing businesses on eyeballs."

That's true.

And yet … investors did recently make Tesla, a profitless Silicon Valley company, the most valuable automaker in the country, surpassing the $52 billion market cap of General Motors.

O.K., but stocks haven't soared to ridiculous heights as they did in the late 1990s.

This is true too. Following a pullback after Apple shares were downgraded, tech stocks have returned about 17% a year for the past five years—well shy of the 50% annualized gains they posted in the late 1990s.

And yet … the four sexiest names in the sector—Facebook, Amazon, Netflix and Google (now Alphabet), known as the FANG stocks—have soared 1,200% on average during this bull market. And those four stocks plus Apple and Microsoft are now collectively valued at more than the gross domestic product of the United Kingdom.

Nevertheless, "we're not seeing anywhere near the froth that we've had in bubbles past," says Kevin Landis, CEO of Firsthand Capital Management.

Again true. In 2000, just before the dotcom bubble burst, Nasdaq stocks traded at a staggering price-earnings ratio of 175. Today it's 56.

And yet … several of the most popular tech names sport triple-digit P/E ratios, including Netflix at 197 and Amazon at 182. "Valuations aren't as high as they were in 2000, but that doesn't mean they're sustainable," says Rob Arnott, chairman of the investment firm Research Affiliates.

Well, at least tech stocks aren't playing games by constantly splitting their shares to make themselves more appealing to small investors. In fact, the opposite strategy is in vogue today. Hot stocks build buzz not by splitting but by allowing their shares to grow to lofty heights. Just recently, Alphabet and Amazon became two of a dozen or so U.S. companies trading at more than $1,000 per share—joining Priceline, which is approaching the $2,000 mark.

To be fair, there are legitimate differences between the late '90s tech run and today's market. "Back then, we were in the earliest stages of the Internet and it was unclear who the winners were going to be," says Michael Lippert, manager of the Baron Opportunity Fund, which holds more than 40% of its assets in tech shares.

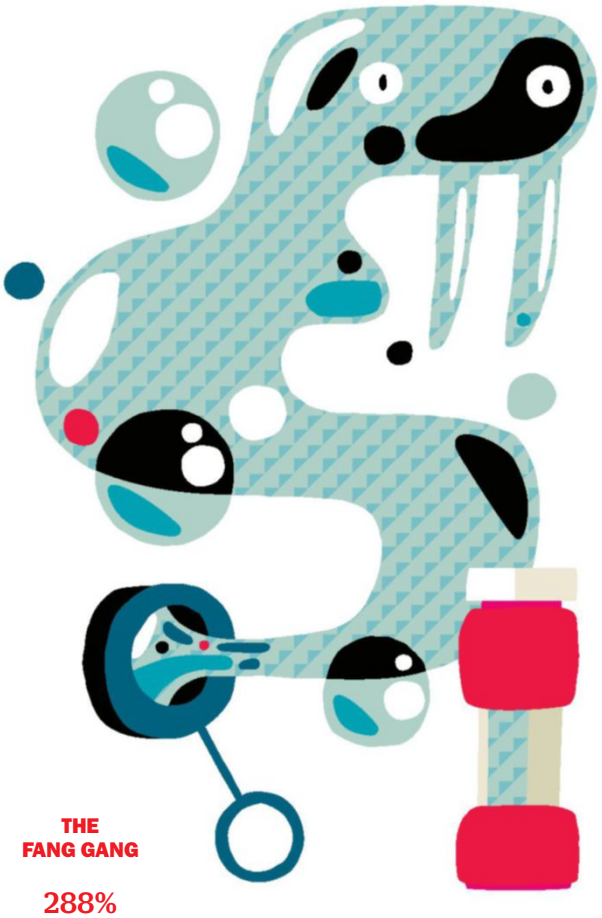


ILLUSTRATION BY ALEX EBEN MEYER FOR TIME

THE FANG GANG

288%
Increase in the price of **Facebook** stock since the company went public in May 2012

1,306%
Increase in the price of **Amazon** stock since the start of the current bull market in March 2009

2,593%
Increase in the price of **Netflix** stock since March 2009

491%
Increase in the price of **Google** stock since March 2009

"If you look at the world today, most of the leaders have lots of recurring revenues" based on the services they provide, he says. These companies include Facebook, Amazon, Netflix and Alphabet, which are among Lippert's top holdings.

Even after their recent sell-off, tech shares represent nearly one-quarter of the S&P 500. (During the dotcom bubble, they represented more than one-third of the broad market, according to Howard Silverblatt, senior index analyst at S&P Dow Jones Indices.)

In real terms, though, tech is just as influential as ever. So far this year, the FANG stocks, plus Apple and Microsoft, accounted for one-third of all the gains of the U.S. stock market.

As for the longer-term concerns about tech, here's one indicator to watch closely: the 10-year anniversary of Apple's iPhone. "What happens if the next iPhone that gets released is a snoozefest?" asks Landis."That will be one of the signs that you should start worrying." □

Guidance starts with hearing you out.

TD Ameritrade's Financial Consultants take the time to understand what matters to you and why, before discussing investment strategies. To help you find the plan that works for you, we want to get to know you first.

Schedule a complimentary goal planning session today and get up to $600 when you open and fund an account.

TD Ameritrade®

Call **(800) 870-9668** or
visit **tdameritrade.com/goalplanning** to learn more.

See tdameritrade.com/600offer for offer details and restrictions/conditions. All investments involve risk, including risk of loss. This is not an offer or solicitation in any jurisdiction where we are not authorized to do business. TD Ameritrade, Inc., member FINRA/SIPC. © 2017 TD Ameritrade.

UBER

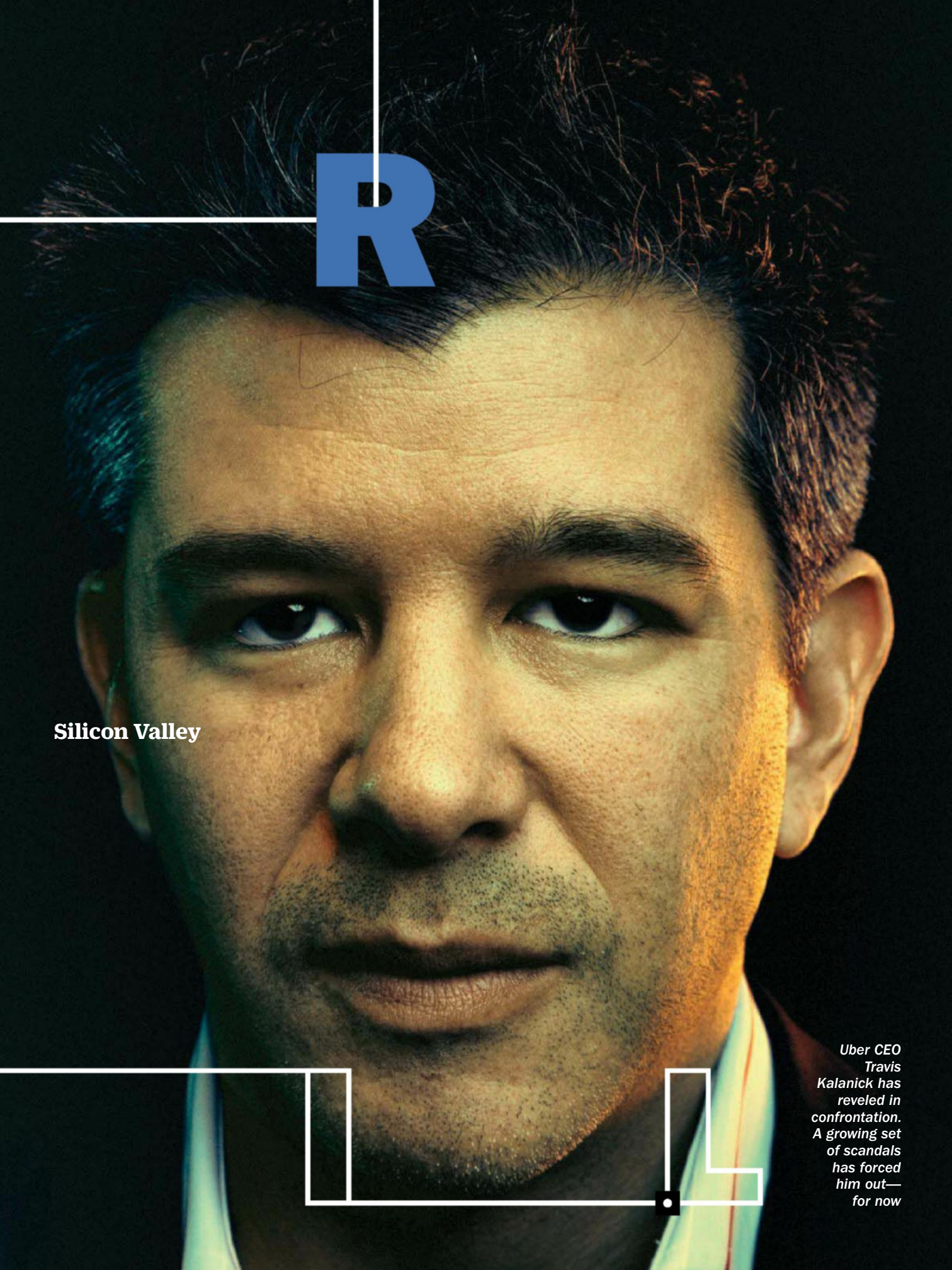
Chaos at the world's most valuable venture-backed company is forcing to question its values

By KATY STEINMETZ *and* MATT VELLA

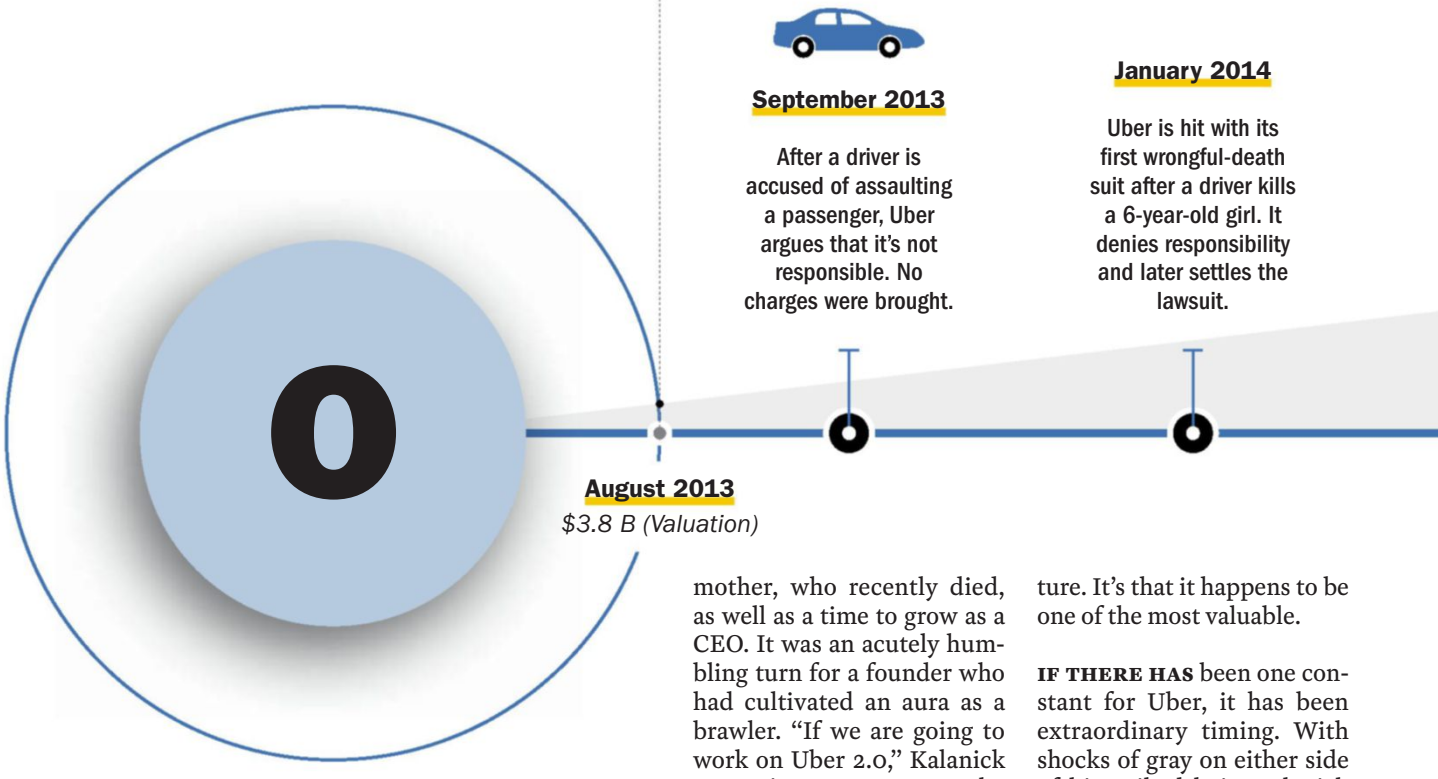
PHOTOGRAPH BY STEPHEN VOSS

R

Silicon Valley



Uber CEO Travis Kalanick has reveled in confrontation. A growing set of scandals has forced him out—for now



ON THE MORNING OF JUNE 13, UBER EMPLOYEES SHUFFLED into an all-hands meeting at the company's San Francisco headquarters. They came to hear the results of an investigation that, like many in Silicon Valley, they had been anxiously awaiting for months. In February, a former female engineer at the company wrote an exposé describing a workplace plagued by sexism and mismanagement; the explosive allegations led Uber to hire former U.S. Attorney General Eric Holder's law firm to find out how far harassment and retaliation had gone at the world's fastest-growing startup. "The process, as you all know, was longer than we thought and more painful than we thought, but it comes to an end today," board member Arianna Huffington told employees during a presentation in which executives' voices at times sounded brittle with emotion.

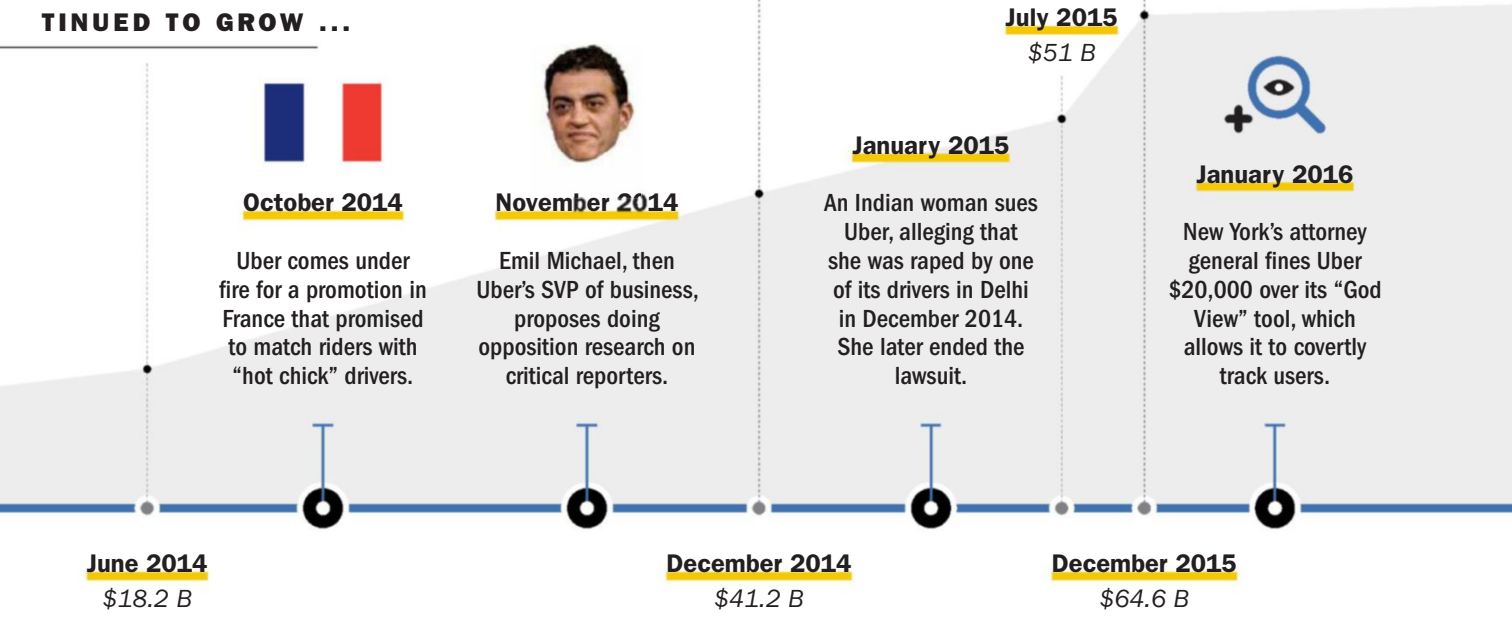
Over the past eight years, the hard-charging ride-hailing company has grown into a global powerhouse worth nearly $70 billion, disrupting the taxi industry in 76 countries and creating an app relied on by millions both for rides and for income. The wildly successful company has also been plagued by scandal from the start. Class-action lawsuits, driver revolts, cringeworthy faux pas by its brash CEO, you name it. But the past few months were something else: the February exposé was followed by a string of revelations so relentless, many started to wonder if Uber was in the midst of an existential crisis. In the end, the Holder report didn't recommend reform so much as exorcism. The biggest change: CEO Travis Kalanick announced he would be taking a leave of absence, of undetermined length, and would eventually return to a diminished role. He described it as a time to grieve for his mother, who recently died, as well as a time to grow as a CEO. It was an acutely humbling turn for a founder who had cultivated an aura as a brawler. "If we are going to work on Uber 2.0," Kalanick wrote in a message to the firm's 14,000 workers, "I also need to work on Travis 2.0 to become the leader that this company needs and that you deserve."

More is at stake in Uber's crisis than one company's future, no matter how much venture capital it has raised. Because Uber is the defining technology success story of this era, its woes—and how it weathers them—are a wake-up call for all of Silicon Valley. This place, having made itself the hope for the future of the U.S. economy, is also producing a fair amount of anxiety. Even before the Holder report, Uber's unraveling had undermined some of the Valley's credos: the cult of the founder, the rabid pursuit of growth, the virtue of disruption. Nor was Uber's failure to address issues of workplace inclusiveness unusual; it was simply spectacular.

In the end, what makes Uber a cautionary tale is not that it's the only tech company with a winner-take-all worldview or toxins in its culture. It's that it happens to be one of the most valuable.

IF THERE HAS been one constant for Uber, it has been extraordinary timing. With shocks of gray on either side of his spiked hair, Kalanick is, at 40, considerably older than many ambitious founders in the Valley. He was born in Los Angeles and studied engineering at UCLA before dropping out in 1998 help to found his first company. His Napster-like file-sharing service ended when some of the world's biggest media companies sued the startup, forcing Kalanick to take the firm into Chapter 11 bankruptcy. He called his next company a "revenge business" because it provided technology to some of the very companies that had targeted him. It sold for $18.7 million in 2007.

By 2009, Kalanick had moved to the hills of San Francisco's Castro neighborhood. His townhouse there became an entrepreneurial salon and techie hangout he once described on Twitter as a "church of creative capitalism." A friend, Garrett Camp, had become enamored with the idea for an app to hail private luxury cars after he was unable to catch cabs in the city. UberCab, as it was then known, started its ser-



vice in San Francisco in May 2010. By the end of the year, Kalanick had taken over as chief, and the company had changed its name to Uber in order to dodge legal complaints that it was advertising itself as a taxi firm, the first of many squabbles with regulators.

The firm was aggressive. Because taxi companies held monopolies in many cities, Kalanick cast them as the villains in a big-guys-vs.-good-guy drama. The big guys—which he once referred to as a collective "asshole"—were heavily regulated, with laws varying greatly from city to city. And the good guy, Uber, ignored these rules in order to bring consumers a better service—like rides that actually showed up when it was raining or that showed up at all. Ignoring the rules also allowed almost anyone to make money by ferrying around people as Uber drivers. That was attractive to many workers, but caused several cities to ban or suspend the service.

Even amid turmoil—strikes by angry taxi drivers, unresolved questions of legal liability—Uber expanded fast. Smartphones had become common, and consumers, especially the urbanites with disposable income that Uber catered to, were waking up to the new world of apps. Using it had that magic "it just works" element common to revolutionary technology: open the app, press a button, and in a few minutes a chauffeur appears. Customers were also getting familiar with the so-called peer-to-peer economy, renting out people's private homes on sites like Airbnb. The idea of getting in a car with an unprofessional stranger didn't sound as crazy as it once would have.

The year 2010 also turned out to be a fine time to start a company. After the financial crisis and the subsequent dearth of exciting tech firms to invest in, Uber came onto the scene promising the kind of world-changing big payday investors craved. The company continually rolled out flashy new services from helicopter rides to puppies on demand. Executives made plans not only to expand worldwide, including China, but also to remake everything from food delivery to driverless cars.

Kalanick's approach was brazen and nakedly capitalistic. Unlike Google or Facebook, which famously brought in "adults" Eric Schmidt and Sheryl Sandberg to help manage a growing enterprise, Kalanick remained the face of the firm, which he referred to as "Boob-er" in a 2014 interview with *GQ* because it had made him more popular with women. Traits often ascribed to Steve Jobs—pique, occasional churlishness—were in Kalanick married to the missionary zeal of an engineer who would make the world more efficient if only obstructionists would let him. "He's a fighter. He is against institutional structures," Schmidt told TIME in 2015. "He can be disagreeable in that sense that, well, he disagrees."

Kalanick's readiness to fight—with lawmakers, competitors, reporters—was at first an asset. Compared to firms like Google, which flew under the radar for years before rubbing up against regulators, Uber was born into conflict. "Everything this company has almost ever done has been a battle," says Avi Savar, CEO of Dreamit, a startup accelerator and venture-capital firm. That made Uber successful going up against comparatively sclerotic municipal governments in cities like New York, but also encouraged what some employees have described as a bunker-like paranoia among executives.

"When you have a value system that is in some ways a benefit to you in the early days when you're charging really hard, it can turn into a tragic flaw," says Stephen Beck, founder of consulting firm cg42. "'Run fast, break things, and we can pick up the pieces later' is O.K. until it's not O.K."

Even as his penchant for public arrogance increasingly made Kalanick a bête noire to some, it worked for Uber. Between 2009 and today, the company raised more than $15 billion, eventually becoming the most valuable venture-backed company in history. In an era of "unicorns"—startups valued at $1 billion—Uber was the decacorn. Until it looked liked it was on the way to becoming the first hectocorn, valued at $100 billion.

Because taxi companies held monopolies in many cities, Kalanick cast them as the villains in a big-guys-vs.-good-guy drama

MICHAEL: GETTY IMAGES

February 2017

Susan Fowler, a former Uber engineer, writes a blog post about sexual harassment at the company; Uber launches an "urgent investigation."

February 2017

Amit Singhal is asked to resign as SVP of engineering for not disclosing sexual-harassment allegations against him at a previous firm.

March 2017

President Jeff Jones quits after less than a year at Uber over differences in "beliefs and approach to leadership."

May 2017

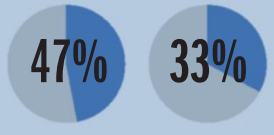
The Department of Justice starts an investigation into Uber's Greyball software, used to evade municipal authorities.

June 2016
$68 B

INSIDE TECH CULTURE

Like other Silicon Valley companies, Uber lacks diversity

WOMEN IN THE WORKFORCE

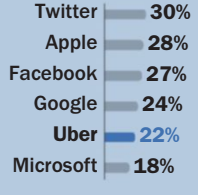


Share of women in the labor force (U.S.)

Share of women at Uber (U.S. and Canada)

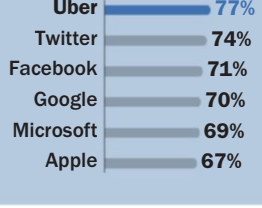
WOMEN IN LEADERSHIP

Based on each company's global workforce



WHITES IN LEADERSHIP

Based on each company's U.S. workforce



SOME OF UBER'S problems were on public display. Drivers sued over their legal classification, saying Uber should treat them as employees—with the attendant benefits—if it was going to do things like set the price they could earn per mile. Some complained they weren't even making minimum wage. Among its millions of riders, horror stories of being assaulted or kidnapped made news, and legal battles ensued over who bore responsibility when people got hurt or mistreated. Competitor Lyft accused Uber of underhanded tactics like calling for and canceling rides to jam up the smaller rival.

Inside Uber, gender and diversity problems festered as they have at other tech firms. Silicon Valley, for all its ingenuity and economic clout, maintains a reputation for inhospitability to women, people of color, anyone who didn't go to an Ivy League school or is older than a graduate TA. There are the accounts of misbehavior at startups like Tinder and Snapchat. But there are also plenty of studies: one found that women leave tech jobs at twice the rate men do. In another, half or more reported being asked to do menial tasks men aren't expected to, dealing with unwanted sexual advances and feeling they don't have the opportunities of male counterparts.

"Tech has a culture that is worse than many other industries. And that culture in the past has been promoted and been a badge of honor," says Ellen Pao, a venture capitalist at Kapor Capital who sued her previous VC firm for gender discrimination and lost. She would know, having previously tried to rein in machismo-fueled culture as CEO of Reddit.

After her experience working at Uber, where the cultural pillars included "Always Be Hustlin'" and "Principled Confrontation," software engineer Susan Fowler decided to write the February blog post that became the epicenter of Uber's shake-up. In a 2,900-word essay, she described a workplace that was not only Darwinian but profoundly sexist. Her experiences ranged from being sexually propositioned by a male manager—who was allegedly never disciplined because he was a "high performer"—to enduring a counterproductive "game-of-thrones political war" and "organizational chaos" as managers tried to one-up each other. Kalanick tweeted that the behavior she described was "abhorrent" and promised an investigation. The next day the company retained Holder's law firm to look into claims of harassment, discrimination and retaliation as well as "diversity and inclusion at Uber more broadly."

As Holder's firm launched into its work—interviewing hundreds of current and former employees, reviewing millions of documents, holding anonymous focus groups—the bad news kept coming. Kalanick was caught dressing down an Uber driver on a dash-cam video. The company became embroiled in a lawsuit about the theft of self-driving technology from rival Google. The widow of an employee tied her husband's suicide to the company's aggressive work environment.

Bernard Coleman, Uber's head of diversity who joined the company in January after doing the same job for Hillary Clinton's presidential campaign, jokes that the chaos made him feel like he was back on the trail: "The only difference between Uber and a campaign is campaigns end."

During the drumroll that preceded Holder's recommendations, a separate investigation by another law firm led to the firing of more than 20 Uber employees. That probe looked into more than 200 claims of

June 2017

Uber fires Eric Alexander, its president of business in Asia, following reports he obtained and shared medical records of the Indian rape victim because he did not believe the incident had occurred.

June 2017

An email from 2013 leaks showing Kalanick advising employees on how to have sex and take drugs during a company retreat.

June 2017

Kalanick announces he is taking a leave of absence.

June 2017

Uber board member David Bonderman resigns after making a sexist remark during the all-hands meeting announcing the Holder investigation results.

SOURCES: NEWS REPORTS; WSJ (VALUATIONS)

infractions like sexual harassment, discrimination and retaliation. It also made it possible to read between the tightly spaced lines of Holder's 13-page report, offering a point-by-point blueprint for dismantling the culture that made a juggernaut. Its recommendations ranged from increasing the board's oversight to changing the time of staff meals to accommodate employees with families.

When asked for comment on the report, Uber directed TIME to an email the company's HR chief, Liane Hornsey, had sent to workers. "There's lot of incredibly hard work ahead, but I have never felt more confident in a company's ability to change," it read in part. "Together, I want us to show the world what a truly incredible redemption story looks like."

SILICON VALLEY'S heroes have always been rule breakers: Bill Gates' willingness to "borrow" a good idea, Jeff Bezos' disregard for epic losses, Elon Musk's flouting of the status quo. Being a founder means having the moral flexibility to promote (and raise money for) things that don't quite exist yet. When Steve Jobs first showed the iPhone in 2007, his demo was mostly artifice; the device barely worked. Which didn't mean it wouldn't change the world when it came out.

On their way to epic success, companies like Google and Facebook broke the rules and made their own. Most of us went along with it so long as we were getting better stuff, smarter search, faster phones. Occasionally mistakes are made, such as when it was revealed Facebook data scientists had run social-psychology experiments on unsuspecting users or when a local paper reported that instead of providing air-conditioning at one of its fulfillment centers, Amazon simply stationed ambulances outside to resuscitate downed workers. But so long as proper contrition is made, forgiveness comes easily.

The tech industry subsists on a virtuous cycle of consumer trust in exchange for continually improving and mostly free services

The tech industry subsists on a virtuous cycle of consumer trust in exchange for continually improving and mostly free services. It's the price of living in a permanent future tense. Plus, who really wants to read a 50-page terms-of-service agreement or wait more than two days for a package?

That bargain may be fraying, though. Lately it seems that Silicon Valley has started to reach the limits of its old maxims. Uber, with its adherence to a Cro-Magnon corporate culture and obsession for breaking rules, is just the case of the moment. Recently, once high-flying firms like Theranos, Hampton Creek and Magic Leap have been brought low by being shown to have perverted the old rules—overpromising or underdisclosing. The more tech companies dressed in Valley values—grand ambitions to innovate and revolutionize—turn out to disappoint, the faster the compact unravels.

It's not just a matter of mission statements. The Valley's money culture has changed drastically in the last decade. For one, there's more cash in the system: some $73 billion in venture capital was injected into U.S. startups in

UBER'S STUMBLES

In addition to sexism and harassment claims, Uber has had to address a series of other blunders

$84 MILLION

Amount paid to Massachusetts and California drivers in legal settlements last year

200,000

Number of customers who deleted their accounts—about 0.5% of Uber's active users—in protest of the company's response to President Trump's January travel ban

14,000

Number of documents allegedly stolen from Google's self-driving-cars division, Waymo, which filed a trade-secrets lawsuit against Uber in February

SOURCES: DEPARTMENT OF LABOR; COMPANY WEBSITES (WORKFORCE STATISTICS); NEW YORK TIMES; FORTUNE; LOS ANGELES TIMES

JONES; ALEXANDER, BONDERMAN: GETTY IMAGES (3); FOWLER: SHALON VAN TINE; SINGHAL: REUTERS; KALANICK: AP

Uber, headquartered in San Francisco, expanded its operations to 76 countries in eight years

2016, compared with $45 billion at the peak of the dotcom boom, according to researcher PitchBook. For another, there's considerably less transparency as more companies stay private longer to avoid pesky old-economy stuff like oversight and governance—174 private companies are each worth at least $1 billion.

"There's a general sense in Silicon Valley, and there has been for five to 10 years, that it's all about growth," says Dan Lyons, a longtime journalist who has written for two seasons of HBO sitcom *Silicon Valley*. "Not just reasonable growth, but hypergrowth. Do anything you can to get that growth. That in itself causes a lot of problems."

Then there's the Valley's self-image. It has always seen itself as the outlier where engineers can improve the world. Its promises have been commensurate: Facebook isn't just a place to post your vacation photos, it's working "to give people the power to share and make the world more open and connected." Apple isn't just churning out gadgets, it's on a quest "to change the world for the better," as CEO Tim Cook likes to say. And Uber is not just a car service for millennials when they're too sauced to drive home. It's on a mission, as Kalanick said in a 2016 TED talk, to have such an impact on U.S. infrastructure that Americans can "reclaim our cities."

So far, Valley companies have mostly delivered on promises to change our lives and make them better in ways that other industries generally can't. But if these promises start falling through—if a company like Uber begins to look like a naked grab at monopoly rather than an earnest attempt to make life easier to navigate—the faster the Valley will appear out of touch.

There's another reason these questions are likely to matter more in the coming years rather than less. The reality is that, somewhere between Xerox Parc and Uber, Silicon Valley achieved escape velocity. Technology is advancing so rapidly that, at this point, it is always going to outpace the law, the government or the public's capacity to fully understand its ramifications. The genie is never going back into its flip phone. How else could history's most valuable startup, however troubled, emerge from nothing in eight years? Future startups are going to make decisions that will impact the lives of millions, defining the world the way religions and empires used to. iPhones and tweets and more convenient taxis were one thing. But the wave on the horizon now—artificial intelligence, genetic engineering, nanotechnology—will be something else entirely.

If Uber's stunning stumble proves anything, it's that in the absence of any rule makers that can keep up with them, the architects of the new economy—which may be another way of saying, the new world—must hold themselves accountable. And consumers need to be able to trust them to do that well. It's possible the Valley has never had a trust-testing moment quite like this one.

It's also possible that what we're witnessing is the birth of a new Silicon Valley value, the concept of responsible disruption—one that incorporates inclusion and diversity, unsexy and difficult as they may seem, alongside thinking differently.

All of which Uber seems to have at least begun to grasp. The company's board unanimously voted to accept every recommendation of the Holder report. Kalanick will go on leave. As the executives who remain work to implement the changes, other businesses will be watching to see what happens, how easy it is or isn't for Kalanick's "Uber 2.0" to come into being. "The key here is to recognize that we all unequivocally condemn the past," Huffington told employees in the all-hands meeting, "but we need to judge ourselves going forward from today on what we are doing right now."

Right now turned out to mean immediately. During the meeting, board member David Bonderman, a partner at private equity firm TPG, interjected with a sexist quip which quickly made the rounds on social media. Within hours, he resigned. *—With reporting by* LISA EADICICCO

Future startups are going to make decisions that will impact the lives of millions, defining the world the way religions and empires used to

JUSTIN SULLIVAN—GETTY IMAGES

VIEWPOINT

Uber's Travis Kalanick shows how growing up is much harder than simply growing

By Adam Lashinsky

ON A BRISK NIGHT LAST JULY, I TOOK A LONG WALK through the streets of San Francisco with Travis Kalanick, from Uber's headquarters in the gritty Mid-Market neighborhood to the Ferry Building on the waterfront and nearly to the Golden Gate Bridge. Kalanick likes these walking meetings. It's how he got to know Anthony Levandowski, a former Google self-driving-car engineer, whose company Uber bought, only to have Google parent Alphabet sue Uber for Levandowski allegedly stealing its technology.

On that summer evening, Kalanick was in an expansive mood. We talked about how he raised billions for Uber, about the perils of being in the media's glare and about how Uber was changing as it grew. In fact, toward the end of our three-hour-plus conversation I asked him how he liked running a big company. He'd been around since Uber was a mere handful of employees. Now it had many thousands, not all of whom Kalanick knew.

His answer spoke volumes, especially in light of the scandals that would rock the company months later, culminating in Kalanick's June 13 announcement that he'd take a leave of absence of undetermined length. "The way I do it, it doesn't feel big," he said. "You constantly want to make your company feel small. You need to create mechanisms and cultural values so that you feel as small as possible." This was a familiar refrain among the entrepreneurs of Silicon Valley. Startups move fast; big companies plod. Steve Jobs, the ultimate authority on the art of staying nimble, used to brag that Apple was the world's largest startup.

LAUDABLE INTENTIONS ASIDE, Kalanick's unwillingness to grasp the magnitude of what Uber had become—a global behemoth that touches the lives of millions of drivers, riders and employees—may have proved his undoing. Depending on how his company can quickly adapt to the demands of being big, akin to asking a man-child to become an adult, Uber's future hangs in the balance.

Kalanick's departure from Uber's executive suite coincided with the release of a damning report by former U.S. Attorney General Eric Holder based on a months-long investigation into the company's corporate culture. Hiring Holder was Uber's response to the public criticism by a former female engineer of systemic sexual harassment as well as the refusal by the company's human-resources department to take her complaints seriously. Holder's conclusions and recommendations were consistent with a eight-year-old startup that had failed to grow up. He revealed an undisciplined company with poor governance, weak accountability, a founder-dominated board and values, the very tenets Kalanick treasured, that encouraged bad behavior.

Tellingly, Holder recommended that Uber seek top-management "candidates with experience dealing with organizations that have complicated labor and operational structures." That would not describe leaders at the typical Silicon Valley startup Kalanick so badly wanted Uber to remain. In fact, startups were all Kalanick had ever known.

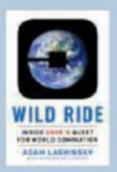
UBER AND ITS ERSTWHILE CEO are by no means finished. In a letter to employees, Kalanick implied he's not letting go completely, noting that he'll "be available as needed for the most strategic decisions." Presumably he'll continue to have a hand in hiring the critically important chief operating officer he committed to finding earlier this year. The company has suffered departures at all levels, and filling those positions is an urgent task. Meanwhile, the company keeps operating around the world, though not in China, which it abandoned days after Kalanick and I walked and talked along the San Francisco Bay.

Fresh blood and a smoothly functioning business will help. But Uber's existing woes won't vanish. Late-to-the-party investors who valued Uber at nearly $70 billion might reasonably want their money back, a potential financial headache of epic proportions. Uber's legal battle with Alphabet's self-driving-car unit, called Waymo, could be perilous if it heads to trial in October as planned. Uber does not want allegations of fraud aired in public. Similarly, the Justice Department is investigating a practice called "grayballing" that Uber used to deceive authorities. Criminal charges against the company or its senior managers would be devastating.

Uber isn't finished. But solving its problems is a tall order—befitting the giant and troubled company it has become.

Lashinsky is the executive editor of Fortune

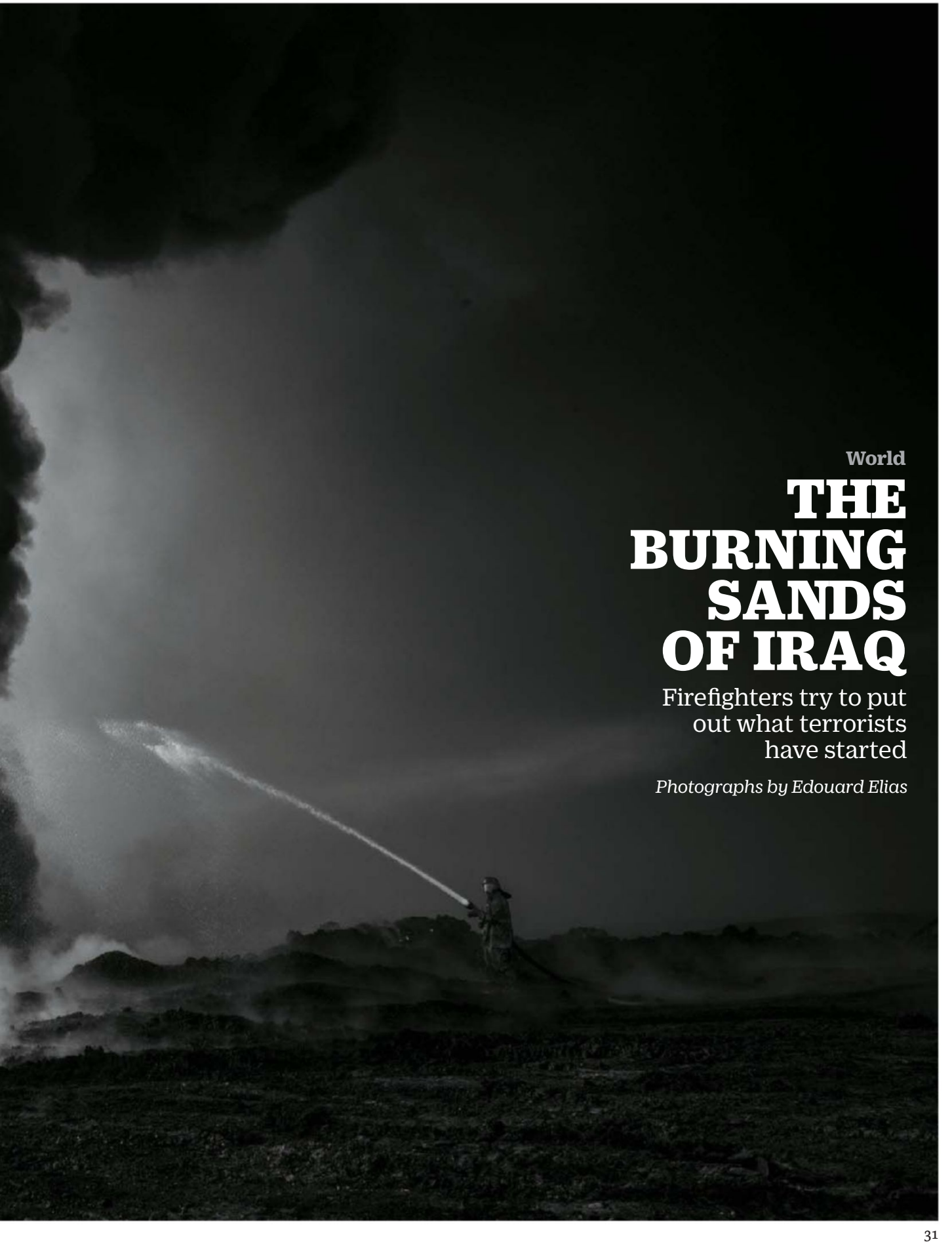
MEASURE OF THE MAN



Lashinsky's new book, *Wild Ride: Inside Uber's Quest for World Domination* (out now), chronicles Kalanick's rocky rise. "I don't think I'm an asshole," Kalanick tells him. "I'm pretty sure I'm not."

LASHINSKY: KIMBERLY WHITE—FORTUNE/GETTY IMAGES

A lone firefighter directs water toward a burning wellhead outside Qayyarah



World

THE BURNING SANDS OF IRAQ

Firefighters try to put out what terrorists have started

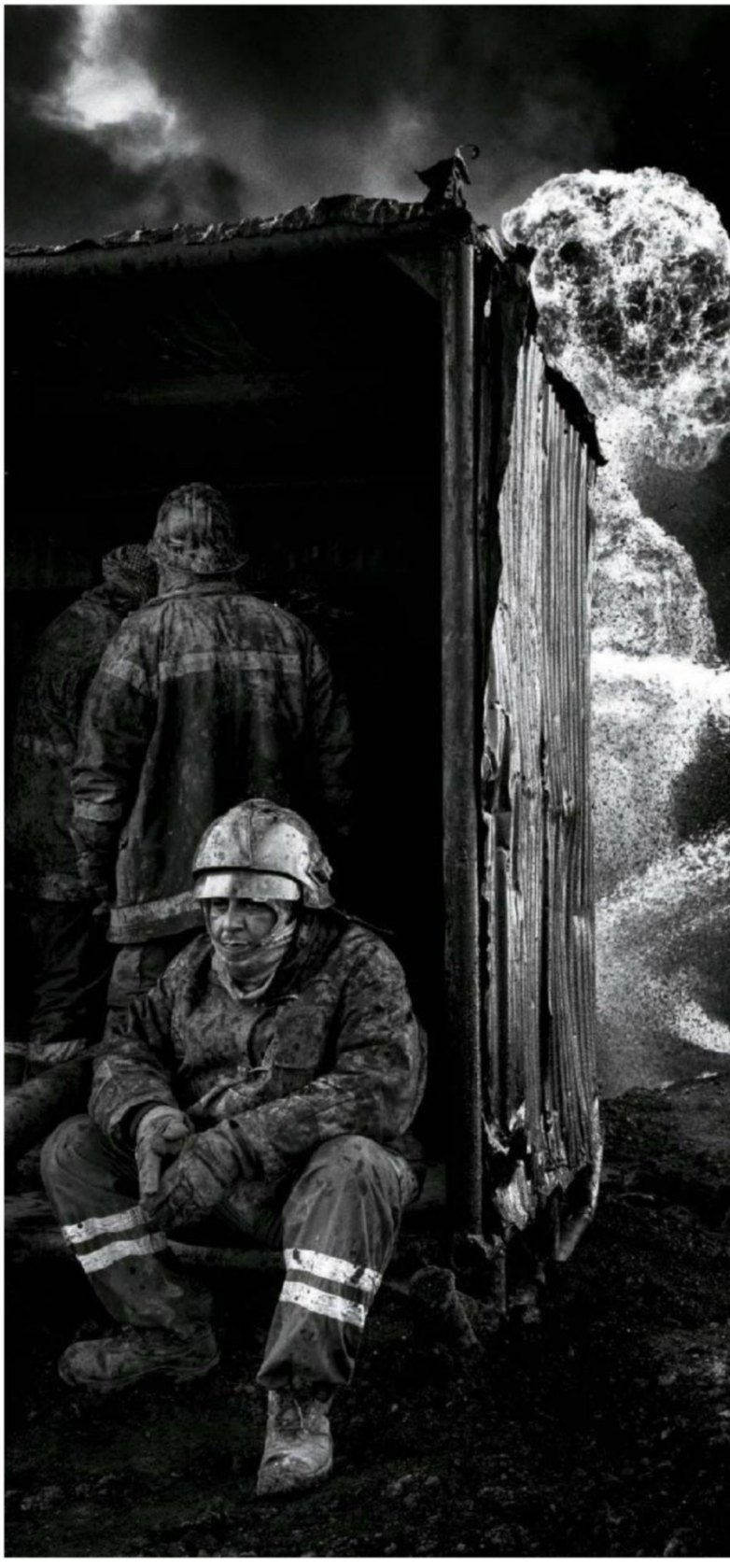
Photographs by Edouard Elias

WHEN ISIS RETREATED FROM THE BROKEN PLAINS south of Mosul last August, its militants did what defeated armies do in these parts: they scorched the earth. Saddam Hussein's soldiers set alight some 700 oil wells on their way out of Kuwait in 1991, and after the 2003 U.S. invasion, Iraqi fighters torched wells outside Basra and, a year later, in Kirkuk. A burning oil field serves many functions: it impedes the view of attacking warplanes, deprives the victor of treasure and, not least, summons visions of apocalypse. For Iraq's weary oil-fire brigade, however, it's just another day's work.

When French photojournalist Edouard Elias visited Qayyarah in January, the firefighters—actually engineers for the Iraqi government–owned North Oil Co.—had been fighting the blazes for months. They were still at it come spring, their pace dictated by the extraordinary difficulty of the work. In Kuwait, American oil-well firefighter Paul "Red" Adair put out fires with dynamite, extinguishing the flames with a well-placed charge that deprived the fire of oxygen. The Iraqis must work more slowly. First, water hoses are trained on the flames to mitigate temperatures that can reach 1,000°C, which would melt plastic helmets. Firefighters then advance behind a three-sided portable shack, nudging toward and back from the source of the inferno as conditions shift. The most delicate work is done from an excavator manned by two men. One shouts instructions to the other as they try to maneuver a cap onto the wellhead. Sometimes they must do it by feel. After two or three minutes the otherworldly heat forces them to retreat, and the process begins all over again.

The smoke blackens everything, from the wool of sheep in adjoining fields to the insides of refugees in nearby camps. There, doctors report tar in the lungs of people who have never smoked. Iraq's oil is sulfurous and plentiful. When prospectors came looking for it a century ago, their search began at a field of rocks outside Kirkuk that had been burning for at least 2,500 years. The ancient pyre might have been the same "fiery furnace" into which the Book of Daniel says King Nebuchadnezzar threw Shadrach, Meshach and Abednego for worshipping a golden idol.

Oil has brought mixed blessings to Iraq ever since. And as the fire brigade wearily extinguished one well after another—the last of the batch shown here was snuffed out in March—and prepared to resume their duties at working wells, they harbored no illusion that their work was complete. —KARL VICK



Iraqi firefighters take shelter in a three-sided shack

Firefighters wear helmets without plastic masks, which melt under the searing heat

A passing shepherd said that 200 sheep of his flock had died inhaling the toxic smoke

Members of the brigade man-handle a hose

A firefighter pauses during the effort to extinguish Well No. 77, near Qayyarah

President Trump touts his accomplishments in office as he convenes his first full Cabinet meeting on June 12

PHOTOGRAPH BY DOUG MILLS

Nation

CAN HE BE TAMED?

Inside the uphill fight to bring order to Donald Trump's White House

BY ZEKE J. MILLER

IN A WHITE-WALLED SUITE ON THE second floor of the West Wing, about a dozen of Donald Trump's top aides gathered with their early-evening coffees on a recent Monday to map out the President's midsummer message. Most people in the country now know that that task is akin to staging an opera in a hurricane. But for a handful of senior aides, imposing order on the chaotic nature of the Trump presidency has become something of an obsession.

Just a few weeks earlier, White House aides had christened June "Jobs Month" only to find the story line's launch upended by a misfired May 31 midnight tweet from the President featuring the nonword *covfefe*. "Infrastructure Week" largely fell victim to the testimony of former FBI director James Comey, prompting mockery from no less than Goldman Sachs CEO Lloyd Blankfein, who returned from a trip to the gleaming airports of China to ask, "How did 'Infrastructure Week' go?" And "Workforce Development Week" might have had more success had Trump's visit to Wisconsin not been overshadowed by Attorney General Jeff Sessions' raising his right hand and taking an oath to tell the truth to the Senate

Intelligence Committee about the Russia investigation.

Yet this group—including chief of staff Reince Priebus, staff secretary Rob Porter, legislative and policy aides, and press secretary Sean Spicer—has stayed focused on its task, plotting from the second floor where Trump seldom wanders. They tout accomplishments their predecessors have pulled off with greater ease, albeit under relatively easier circumstances. Trump's overseas trip, organized by Jared Kushner and National Security Adviser H.R. McMaster, proved that a well-scheduled and prepared President could avoid major missteps. Since then, they have pointed to the months of meetings and meticulously staged announcements around Trump's decision to quit the Paris climate accord and to privatize the air-traffic-control system as emblematic of the more ordered West Wing. "What people don't see is that this stuff doesn't just happen by accident," says one senior official involved, who, like most of the 11 White House officials TIME spoke with for this article, asked not to be named in order to speak freely. "You can't take 52 cards and throw them down and have them fall into a neat stack."

Neat is not a word most people would use to describe anything about the Trump Administration to date. Most of the men and women working in the West Wing didn't work with the President on the campaign before they took over the Executive Branch on Jan. 20, and many had never worked in government before. Their politics ran from far-right nationalist to centrist, and internal disagreements were frequent and noisome. Arguments became public, and senior advisers tried to circumvent one another for short-term advantage. The leaks seldom resulted in punished, even when the offenders were easily identified. And Trump's open-door policy left aides vying to be the last voice in his ear, undermining the finality of his decisions. His aides have since pledged to no longer try to outmaneuver the policymaking process by stealing private moments with the President to make their case. "We've all been burned," explains one West Wing staffer. "You can win today, but you pay for it tomorrow."

Trump's self-assurance made things worse. He entered the Oval Office as confident in his abilities as he was unprepared for the task of managing the government. In marked contrast to other Administrations, just one senior staffer, deputy chief of staff Joe Hagin, had prior White House experience in a senior role, and his new job was primarily logistical. A reluctant delegator, Trump initially believed the White House was just a larger-scale version of Trump Tower, with him seeking counsel from a wide circle. As ever, he expected aides to jockey for his favor.

Attorney General Jeff Sessions is sworn in before the Senate Intelligence Committee on June 13

Some things have changed. In late April, Priebus and Porter imposed a strict flow chart for every decision heading the President's way, requiring the buy-in—and, most important, the participation—of all appropriate senior aides, Cabinet secretaries and Capitol Hill liaisons. Dissenting voices are channeled in brief memos and organized meetings for the President, who likes to take in the differing views as if he's watching a judges' table on a reality show. Aides often don't agree, but there is a growing recognition that they're heard regularly. "Increasingly, everyone has more ownership of it," said Porter. "There's a lot more discipline now."

'THERE'S A LOT MORE DISCIPLINE NOW.'

ROB PORTER, assistant to the President for policy coordination and White House staff secretary

The White House has also fallen into a set rhythm of weekly meetings, despite regular disruptions from the President, who still surprises top aides with inflammatory tweets, impromptu gatherings and unscheduled announcements. The goal is modest: one out-of-town trip and one agency visit a week, bolstered by a handful of White House roundtables and meetings with stakeholders and Capitol Hill lawmakers. The team had already set aside the last two weeks of June for the themes of "technology" and "energy." July is set to have a "Made in America" theme, playing the nationalist strings that helped Trump win the White House in the first place.

WHAT NO ONE CONTROLS is Trump himself, who has encouraged the new

The President's visit to Wisconsin was overshadowed by Sessions' testimony in Washington

structure but also takes the opportunity to regularly disrupt it or work outside the process. Trump continues to be critical of many of his senior staff, creating internal tensions and fraying levels of trust. The President punctuates meetings and visits with allies with questions about the performance of everyone, from Vice President Mike Pence to Spicer. The result is a West Wing staff that functions with an unspoken motto akin to the Serenity Prayer, the meditation common among 12-step program participants: aides focus on changing what they can, seeking to accept what they cannot and trying to keep a level-enough head to know the difference between the two.

Trump advisers now talk about the self-inflicted wounds of the first five months as largely out of their hands—forced upon them by an instinctual, impulsive President. They believe their advice will best position the President for success—if he chooses that path. "He has his own opinions as far as reading the tea leaves and watching the news and trusting his gut on how things need to be done," the senior official says.

Maybe so, but Trump has yet to empower any single person to speak authoritatively in his stead, and there is little sign that he trusts his team to steer him in the right direction. Trump has prevented Priebus from assuming the traditional chief-of-staff role as first among equals. If an aide's profile grows too big, the President has a tendency to publicly shoot that person down, or privately raise the specter of a staff change. (Even son-in-law Jared Kushner drew the President's ire over his elevated public profile and contributions to the internal discord.)

As a result, the careful planning in the White House is often upended from within. On June 7, when Trump tweeted that he would pick Christopher Wray to be his new FBI director, his communications operation was left in the dark, rushing to craft a response without forewarning. The same was true when he announced the firing of Comey, or the dozens of times he has redirected the news cycle with an early-morning tweet.

Several senior Republicans expect that a breaking point will come, which will force the President to cede more of his control. "When his numbers go down to 30%, he has got to listen," said one Republican with prior White House experience. "And they are starting to decline." On June 12, Trump hit 60% disapproval in the Gallup daily poll.

THOSE DECLINING NUMBERS may explain why, inside the West Wing, an alternative mood is sometimes the order of the day. Trump's entire Cabinet gathered steps from the Oval Office for its inaugural meeting in a classic Trump style, with effusive public praise of the President himself. "It is just the greatest privilege of my life to serve as Vice President," Pence began, after which each officer followed. Priebus called the chance to serve Trump's agenda a "blessing." The televised performance offered a rare public glimpse to the sort of praise aides often give Trump in private as they seek to win his favor. But such tactics won't solve the many headaches that still shadow the President. Dozens of key positions throughout the federal government—like deputy Cabinet secretaries, independent agency heads and U.S. Attorneys—have still not been appointed, in part because of disagreement at the White House. Congress is still waiting to be briefed on strategic plans for the wars against Islamic extremism, and there is little hope of passing any of Trump's big-ticket legislative priorities before the end of the summer.

Hours after the Cabinet meeting, White House aides returned to the second floor to focus on the task at hand: cobbling together a message to incorporate disparate agenda items like the budget, health care reform and infrastructure investment. Then, as the group was heading out, the careful planning was thrown off again as a friend of Trump's said in a television interview that the President was considering firing the Russia investigation's special counsel, Robert Mueller. The White House team quickly rushed out denials, but for many top aides—even those central to the planning process—the news had struck a nerve. No matter how much they prepare, they just can't be sure what the President will do next.

—With reporting by MICHAEL SCHERER/WASHINGTON

PREVIOUS PAGES: THE NEW YORK TIMES/REDUX; SESSIONS: ALEX WONG—GETTY IMAGES; TRUMP: SCOTT OLSON—GETTY IMAGES

BEST DIRECTOR

Sofia Coppola returns with *The Beguiled*, which builds on 18 years of careful work

By Stephanie Zacharek

In one way or another, Coppola, here in New York City, has been studying the art of film since she was a child

PHOTOGRAPH BY LISE SARFATI FOR TIME

WHAT HAPPENS WHEN, AS A KID, YOU watch a Kurosawa film—or any Fellini confection, or Jean-Luc Godard's *Breathless*—from the corner of your eye, drifting in and out of the room according to whim? Whims govern kids, and even if we think we can mold their minds by sitting them down in front of the things we think they ought to watch, there's no way to know what's going to make an impression. What if just a few frames' worth of tattered samurai desperation or the sight of an impishly captivating Jean Seberg hawking newspapers along the Champs Élysées should open a side door big enough for a whole sensibility to eventually rush through?

Sofia Coppola grew up mostly in California's Napa Valley as well as wherever her father Francis Ford Coppola happened to be shooting a film. As a kid, she engaged in that kind of osmotic half-watching. "We didn't have TV reception where we lived," she says, "so we watched videocassettes and laser discs. And my dad was always screening movies. I don't know if I was paying much attention. He had a screening room in San Francisco, and we would just end up

watching whatever they were watching."

Even the way Coppola tells that story—during breakfast at a café in New York City's West Village, just days before bringing her new film, *The Beguiled,* to the Cannes Film Festival—reveals something about her: she seems vaguely apologetic that she didn't pay closer attention to all that cinematic greatness at the time. But she also seems to know that the real value of that kind of childhood was the freedom to just be around the grownups, quietly. You can become a good enough filmmaker by watching. But you can't become a great one without observing.

TO BE SOFIA COPPOLA is to have grown up with certain advantages. The Coppola family tree is a verdant one: Sofia's grandfather was composer Carmine Coppola; actors Jason Schwartzman and Nicolas Cage are her cousins; and her brother Roman produces her films through the family-run production company American Zoetrope. But lineage alone doesn't determine who we grow up to become. At 46, Coppola, who has made six delicately distinctive feature films over the past 18 years, has built something of a stealth career. One movie at a time, she has established the kind of résumé you can't possibly pull together without having a definitive idea of what you want and some finely tuned instincts about how to get it.

The Beguiled—which she adapted, with a light, discriminating touch, from a 1966 novel by Thomas Cullinan—is set in 1864 at a Virginia boarding school for young women. To the dismay of the school's mildly repressed headmistress, played superbly by Nicole Kidman, one of the girls finds a wounded Yankee soldier (a rakishly intense Colin Farrell) in the woods and brings him in for care and nurturing. The soldier is charming but duplicitous, and he proceeds to toy with the affections of the women, drawing out their complex desires, anxieties and jealousies.

The Beguiled has been adapted for film before: Clint Eastwood and Geraldine Page starred in the seedily pleasurable version made by tough-guy director Don Siegel in 1971. But even though this new *Beguiled* retains some of the earlier film's plot details, it's very much a Sofia Coppola film. That's partly because of its visual style. This is a gauzy Southern world, where feminine dreams are as visible and as easily crushed as moths fluttering around at dusk. But it also nods in the direction of Coppola's debut film, *The Virgin Suicides*—based on Jeffrey Eugenides' novel—about five pensive, shadowy sisters who are virtually imprisoned by their ultrareligious parents in 1970s suburban Detroit.

The similarities between the two stories aren't coincidental. Coppola says her friend Anne Ross, a production designer with whom she frequently works, saw Siegel's version of *The Beguiled* and, as a joke, dared her to remake it. "So I just watched it," Coppola says. "I would never dream of remaking a movie, but it stayed in my mind. It reminded me of *The Virgin Suicides*. There was some connection, as if *The Beguiled* were the other half. It felt darker, almost like a mature version."

The making of movies is such a high-stakes gamble these days—even for white male filmmakers, but especially for women and minorities—that the notion of a movie growing out of a tongue-in-cheek dare is particularly audacious. But that's the Sofia Coppola way, to take the small thing you're not sure anyone can relate to and discover that, in reality, plenty of people can.

Coppola has always been drawn to stories about groups of women and the dynamics within. Pre–*Virgin Suicides,* she made a smart, lively short called *Lick the Star,* set amid a clique of scheming middle-school girls. After watching Siegel's movie—essentially a macho vision in which a bunch of crazy women undo one man's life—she wondered what the story would be like if it were told from the women's point of view. She was drawn to the fact that these women,

YOU CAN BECOME A GOOD ENOUGH FILMMAKER BY WATCHING. BUT YOU CAN'T BECOME A GREAT ONE WITHOUT OBSERVING

FOCUS FEATURES

with their genteel, prewar lives a thing of the past, were cut off from the world. "I loved the idea of the Civil War South, and those trees with the moss," she says. "I would read these guides for women about manners and grooming. Everything was about being appealing and not too strong for men. I was fascinated by the idea that they were raised that way—the extreme version of that. And there are no men around."

That empathy, brought to bear with the kind of gossamer lightness that demands precise thinking and definitive decisionmaking, is also part of the Sofia touch. In person, she's small and delicate, though not exactly shy. She answers questions in looping, thoughtful sentences that sometimes trail off, a common trait among people with a vivid, rigorous visual imagination who are called upon to explain a thing that's simply in their blood. The day we met, Coppola had just had a birthday, and a friend had given her the gift of a quote from artist Barnett Newman: "I'm a bird, not an ornithologist,"

Coppola's actors say her ability to create a supportive environment on set, like on that of The Beguiled, *above, earns her their devotion*

she paraphrased. Flying sure beats talking about flying.

BOTH SLIGHTLY MYSTERIOUS and easy to talk to, Coppola is like a Zen koan in a simple sweater and jeans, a kind of becalming puzzle. It's easy to see why she tends to work with the same people repeatedly—or, rather, why they're so often happy to come back and work with *her.* Some, like casting director and producer extraordinaire Fred Roos, she met through her father. Others, like Kirsten Dunst, have practically grown up making movies with her. Dunst was 16 when she starred in *The Virgin Suicides* as the poetically doomed teen-dream princess Lux Lisbon. In 2006 Dunst returned to play a real teenage princess—eventually a queen—in Coppola's gorgeous and deeply sympathetic *Marie Antoinette.* And now Dunst returns—as luminous, fragile and complex as a porcelain cup—to play a frustrated teacher overcome with romantic dreams in *The Beguiled.*

"When I was younger, I always looked up to Sofia as kind of an older sister, someone I admired," Dunst says. "Now our ages have caught up to each other and we're more like girlfriends." The set on a Sofia Coppola film is an environment Dunst is always happy to return to. "The vibe is very relaxed," Dunst says. "She always sets a unique tone that lends itself to the film that she's making. And she really creates an environment that lends itself to all the people creating around her."

Kidman, who worked with Coppola for the first time on *The Beguiled,* noticed the same thing. She says she had "desperately wanted to work with Sofia" for years. Coppola went to see Kidman perform onstage in London, in *Photograph 51,* and gave her the script for her new film. Kidman loved it. "She has such a strong vision, and she knows exactly what she wants," Kidman says. "Yet she is very demure and elegant, so there is an elegance to the filmmaking and the experience on the set. You just sort of want to do anything to make her happy."

Kidman notes something else: "During the middle of shooting, my mother had a heart attack, and Sofia was so warm, kind and gentle with me. I am devoted to her because of that."

Coppola clearly protects her actors, though she'd tell you that's simply what all good directors do. "I feel like part of my role is to be protective," she says. "I'm also grateful to actors. They're exposed—they have to be vulnerable." Yet there's no doubt that Coppola always gets what she wants, and she slyly admits as much. "Maybe it's being not aggressive, and petite," she says. She is also, you suspect, adept at the fine art of asking people to help, instead of just ordering them around. She says that Bill Murray calls her the Velvet Hammer, which she loves.

Murray was one of the stars, with Scarlett Johansson, of Coppola's 2003 film *Lost in Translation.* She pursued him, with comically stalker-like persistence, until he agreed to do the film. Coppola's screenplay won an Oscar, but it's a story she almost didn't write, one loosely based on her own experiences as a visitor in Japan that folds in hints of personal loneliness. (Coppola was married to fellow filmmaker Spike Jonze at the time. The two separated shortly after the movie's release. Coppola is now married to Thomas Mars, of the French rock band Phoenix.) Coppola's movies don't have dazzling plots. In fact, they sometimes have next to no real plot at all.

And because Coppola's filmmaking style is so understated, her critics have often failed to see how deep she's willing to go. Her 2013 film *The Bling Ring,* based on the true story of a bunch of SoCal teens who broke into celebrities' houses to steal stuff and got away with it for a surprisingly long stretch of time, may not be her strongest film. Even so, Coppola understands the way young people yearn for things they can't have, and their crushing desire to be perceived by their peers as cool. In *Somewhere* (2010), which won the Golden Lion in Venice that year, the festival's top award, Coppola assayed the quicksilver flash between girlhood and womanhood. Her lead actor in that film, a magnetic, expressive Elle Fanning—who

also returns in *The Beguiled*—captured that elusive ray of light as if it had been written into the script.

But then, of course, it pretty much had. Although Coppola acknowledges that she feels comfortable writing only about the world she knows, she realizes that deeply personal ideas are often the most universal. "I'm always surprised by that," Coppola says. "When I was writing *Lost in Translation,* I thought, Nobody's going to want to hear about an affluent girl who can't find herself. It's the most unrelatable thing ever. And just about my experiences in Japan—it was just something I wanted to express. What it was like to be there at that moment in life. It's always very surprising that other people connect to things that you find very small and specific."

COPPOLA HAS BEEN making films for nearly 20 years. And while, in 2017, there is suddenly a clamoring for better opportunities and more visibility for female filmmakers, it's worth remembering that Coppola's work, particularly her early movies, made her the target of all kinds of accusations, many of them outright sexist: She was bad, as an actor, in her father's 1990 film *The Godfather: Part III*—a role she took on, she has said, largely because she was a kid, willing to try things out—and therefore nothing she did afterword could be any good. Or, if she *did* manage to make something good, it was only because her father had helped. Her stories, shallow and "fashiony," were all about rich people, and look, she's rich too. Those charges aren't leveled at her as much today, though they'll always be part of her story.

Meanwhile, then as always, white male filmmakers stream out of schools like NYU, certain that the world will be fascinated by their latest neurotic exercise in self-examination. Yet Coppola isn't bothered much by any perceived or even real double standard, and you get the idea she never has been. Only once does she sound a mild note of defensiveness: "I remember when I made my first film, interviewers were asking me, 'Oh, the casting was so good, did your dad help you?' I can't imagine they would ask a man that." Still, she casts it off, saying, "People like to be dismissive. I try not to pay too much attention. I just keep doing my thing."

FILMOGRAPHY

Coppola's four most important films of the past two decades

THE VIRGIN SUICIDES (1999)
Five doomed sisters grow up in a repressive household in the 1970s

LOST IN TRANSLATION (2003)
Bill Murray and Scarlett Johansson star as a pair of lost Americans wandering around Tokyo

MARIE ANTOINETTE (2006)
The story of the young French Queen (Kirsten Dunst) and her demise told from her own perspective

THE BLING RING (2013)
Emma Watson stars as part of a squad of teens who burglarize celebrities' homes

Coppola is aware, of course, that she had an entrée into the film business that most others do not. But when she talks about her father, she stresses—and seems to most greatly value—the practical advice he has given her, advice that could really come from any good dad. He always told her that having a personal connection with the material is paramount. "That was something to strive for when I was learning about filmmaking," Coppola says. Again, she deflects any special pleading for the idea that she, as a female filmmaker, has had it especially hard. "My dad was always fighting to make movies," she says. "I never saw it as being easy for a filmmaker. So I never thought, Oh, it's harder for me. I always saw it as being a fight to make the movie that you want to make."

There are two kinds of filmmakers in the world: those who want viewers to be dazzled by how hard they've worked, and those whose hard work melts into the film. At Cannes, Coppola won the Best Director prize for *The Beguiled.*

Afterward, in a phone conversation, she says she is happy about the prize—but even so, she seems less happy for herself than for what the award could mean for other female directors. "I was surprised that I didn't know that only one woman had gotten the award, in the 1960s," she says, referring to the only other female Best Director winner, Soviet filmmaker Yuliya Solntseva, for *Chronicle of Flaming Years.* That was in 1961. "I just didn't know about the history of that," Coppola says, as if this stark, almost incomprehensible fact was somehow common knowledge.

Coppola has always had deep feeling for young people, and for women whose problems seem small but cut right to the heart of what humans want out of life. If she has made films about privileged people, she's also gently critical about the bubbles they live in: "Making a movie about someone who's cut off and out to lunch doesn't make me out to lunch," she says. She fills big, lustrous canvases with small emotional details.

And every now and then she wins a prize. But beyond winning, she's busy thinking about what that prize really means. Hear that *whoosh*? It's the sound of a hammer coming down, so soft you can barely hear it. ◻

EVERETT COLLECTION (4)

ADVERTISEMENT

A DIFFERENT KIND OF CURRENCY

Kitcoin goes beyond digital currency Bitcoin to help facilitate financial transactions across borders.

WHEN THE NASDAQ SCREEN in New York City's Times Square lit up in late March with the image of Kitcoin, a digital currency, people around the world were introduced to a new way of facilitating financial transactions and investments that the company says far surpasses what Bitcoin is able to offer.

Using advanced technology, Bitcoin was developed as a decentralized digital currency, meaning that, until now it has had no single administrator. Kitcoin overcomes this deficiency by establishing an administrator. The number of Kitcoin users has already exceeded 20,000, and they can be found around the globe in China, Taiwan, the U.S., Singapore, Australia, South Korea, Germany, India, Spain and Portugal, among other countries. A noteworthy fact is that in Hong Kong, Kitcoin has already received a license to be traded as a third-generation digital commodity. An insurance policy to guarantee Kitcoin's value at US$50 costs ¥50,000. The number of insurance policies guaranteeing that Kitcoin's value won't drop below $50 is limited to 10,000 worldwide.

Since being introduced, Kitcoin continues to embody a concept that is beyond politics and not limited by nationality or global boundaries. Through its Internet block-chain technology, Kitcoin—also known as TCD—defines existing patterns. It serves as a beacon promoting acceptance of all, inclusiveness, correctness, development and progress. Its technology conveys a deep understanding of the world situation and its unique place in it. Kitcoin is in line with society's social development.

From its vantage point, this digital currency has a comprehensive overview of the current political and economic state of affairs in the world. It sees the actual circumstances of people with the goal of helping the poor to make better lives for themselves and the wealthy to continue thriving. It strives to be a leader of the era, helping all to overcome adversity and avoid danger as it aims to bring about a fair, wealth-sharing, progressive, peaceful, harmonious, beautiful world for all mankind.

The Kitcoin platform creates a financial consortium without borders. Investors can send and share information about any industry or technology to help facilitate trading, and in the process bring about financial independence and well-being for more people.

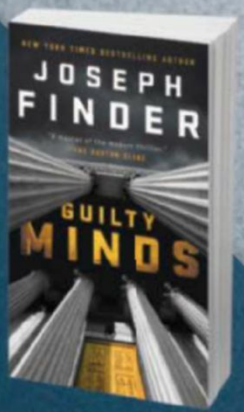
FOR MORE INFORMATION PLEASE CONTACT US: 465717155@QQ.COM

The NSA knows your secrets.
But what if you knew theirs?

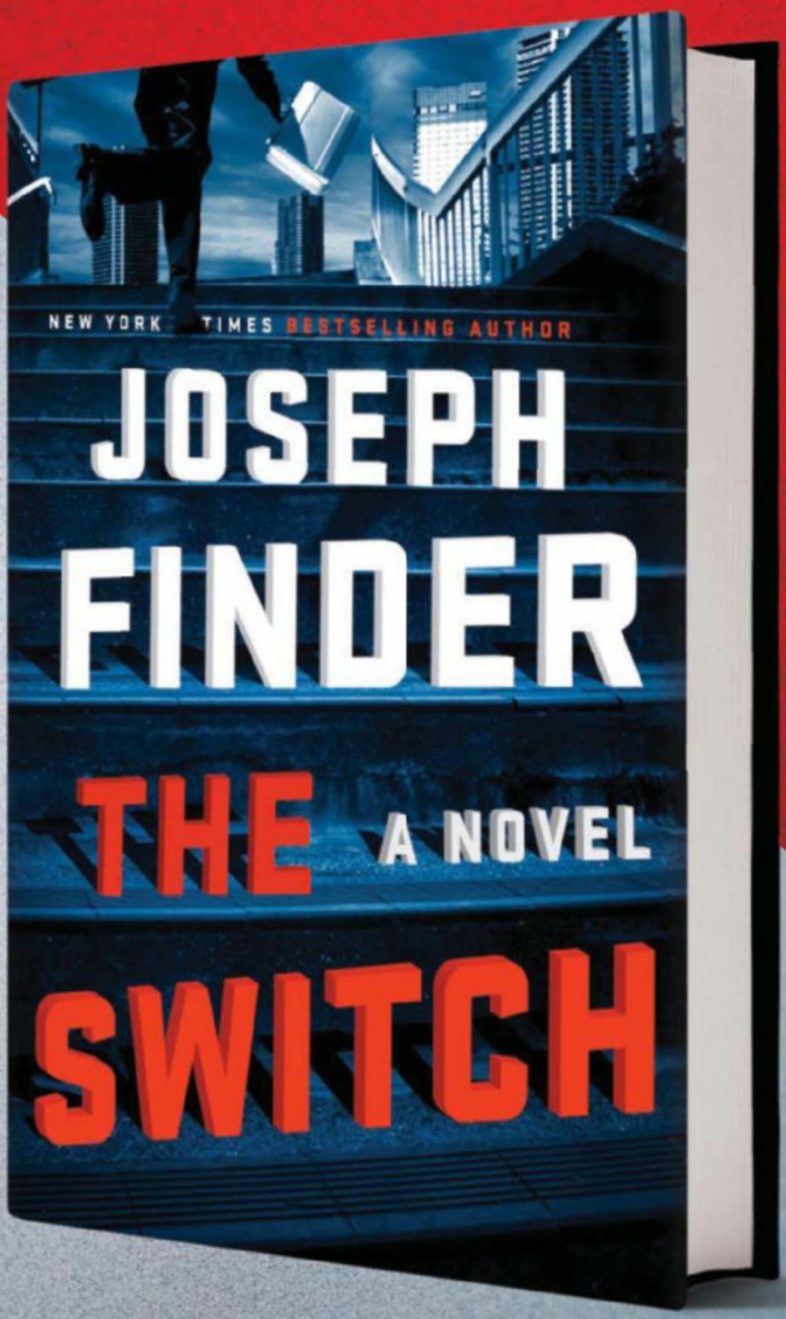
New York Times bestselling author JOSEPH FINDER is

"One of the best thriller writers in the business. He's a master at making the reader feel every emotion, jump at every shock, and squirm with every twist."

—ASSOCIATED PRESS



AVAILABLE IN PAPERBACK



START READING at
prh.com/TheSwitch

DUTTON | Penguin Random House

AUDIO AVAILABLE

Time Off

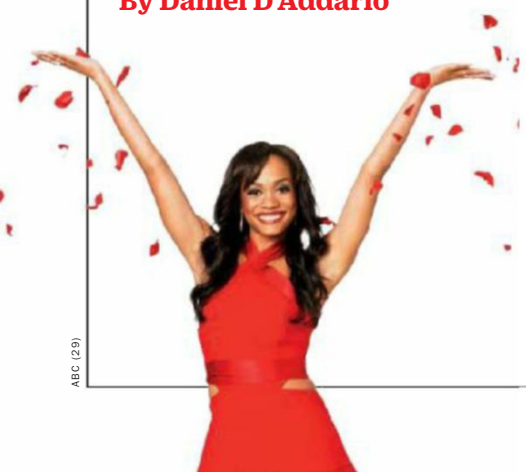
'IT IS WEIRD IN THE WAY NINTENDO GAMES OFTEN ARE, BUT ALSO WONDERFUL.' —PAGE 53

Twenty-eight of this year's eligible bachelors, including a firefighter, a fitness instructor and a pro wrestler

TELEVISION

The trouble with *The Bachelorette* (this time)

By Daniel D'Addario



ABC (29)

ABC'S TWIN REALITY SHOWS *The Bachelor* and *The Bachelorette* are putatively about romance. But their real subject is infatuation, that first blush when one falls in love with the idea of love, and all the associated drama. Each installment—in which a protagonist picks from a dating pool (a term not meant in this case to imply depth)—is about loud fights, exotic vacations and ostentatious, if justified, body confidence. Not many relationships last more than a TV season: 34 iterations of the shows since 2002 have yielded far more breakups than marriages.

I can only hope for better luck for the current Bachelorette, Rachel Lindsay, 32. Lindsay is a charismatic attorney from Dallas who was, more crucially, a rejected competitor on the most recent season of *The Bachelor*. (She was not selected for love by a gent himself in his fourth appearance on a *Bachelor*-branded series.) This alone speaks to what the show has become: like *Survivor, General Hospital* and the WWE, it relies on long-running, repetitive plotlines. But Lindsay's star turn was greeted with cheers from fans because she is not merely charming and witty but also the show's first woman of color to be the lead. (One former Bachelor, Juan Pablo Galavis, is Latino.) And the cast of suitors for Lindsay's heart is substantially more diverse than in years past.

The show has taken a step forward. And yet those looking for any sort of insight into what it is like for a black woman to date will have to look elsewhere. Lindsay is so helpful to a

production dependent on her good humor that her reaction to a white suitor saying "I'm ready to go black, and I'm never going to go back" is charmed giggles. The rest of us are left to cringe.

The real problem is that this season's *Bachelorette* plays by the same script it always has. There's fighting among the dating pool and demonstrations of strength. But a black contestant chastised by a white one for aggressiveness or promiscuity takes on a different valence given historically racist stereotypes. As did a mud-wrestling match in which a white man dragged a black man to the ground. It's difficult, from the first three episodes, to distinguish between mere tone-deafness on the producers' part and ignorance. But little thought or sensitivity seems to have gone into what would happen when the usual fare was acted out by a largely nonwhite cast.

The best reality TV has a way of pulling insight from ugly impulses and generating discussion of social issues. *Survivor,* for instance, provoked frank conversations in a 2006 season in which tribes were racially segregated and this year, when a trans contestant was outed. In both cases the story became messily real. Among dating shows, the same is true of *Finding Prince Charming,* a same-sex competition that leaned into its novelty last year by showing different ideas of how gay men should be, in public and in private. The *Bachelor* franchise, by contrast, is so tightly produced that only marketable drama—nothing that might actually provoke viewers—makes it to air.

TAPING HALTED
Season 4 of spin-off *Bachelor in Paradise* was suspended on June 11 amid allegations of sexual misconduct after an interaction between two contestants. One had been a competitor on Lindsay's season of *The Bachelorette.*

That drama is the sort that keeps fans loyal long past the point where they could expect a *Bachelor* pairing to last forever. The fights—fueled by undatable contestants specifically cast to create manageable problems—have gotten louder. The locations have gotten more exotic. The muscles have gotten less proportional. But the script hasn't, so far, changed with the times, even if the casting has. Which is too bad. A show with this devoted a fan base owes viewers more than a retelling of its own story. Real love, after all, is supposed to lead you away from narcissism, not deeper into it.

THE BACHELORETTE *airs on ABC on Mondays at 8 p.m. E.T.*

TV's silly season: a guide

The tube goes lowbrow this summer with competition and reality shows as fun and ephemeral as the first Popsicle of July. (All times in E.T.) —*D.D.*

Remake or spin-off | **Started as an app** | **Audience votes** | **Hosted by Steve Harvey**
Heavy makeup | **Celebrity guests** | **Weird talents** | **Hosted by someone with another job**

***Beat Shazam* (Fox, airs Thursdays at 8 p.m.)** Actor and singer Jamie Foxx puts his charisma to the test as host of this game show in which competitors try to name tunes faster than the music-recognition app. It's like IBM's Watson playing *Name That Tune*.

***Love Connection* (Fox, airs Thursdays at 9 p.m.)** Andy Cohen's revival of the dating-show standard, in which the studio audience helps pick among suitors, will feature gay, lesbian and interracial pairings. Romance is likely a nice break from the bickering *Real Housewives* he works with on Bravo.

***Steve Harvey's Funderdome* (ABC, airs Sundays at 9 p.m.)** This show asks the audience to vote on business ideas. It's a return to commerce for superproducer Mark Burnett (*The Apprentice*) and another day at the office for entrepreneurial host Harvey.

***Superhuman* (Fox, airs Mondays at 9 p.m.)** Fox promises that competitors on this game show (hosted by Kal Penn) will exhibit extraordinary sensory abilities. It's an inspirational, cuddly gloss on the network's bread and butter from the early 2000s, when it aired freak-show specials like *Man vs. Beast.*

***Emogenius* (GSN, airs Wednesdays at 9 p.m.)** Debuting the month before *The Emoji Movie* hits theaters, this game show challenges teams to decode messages written in the ubiquitous pictogram code. Humanity's postverbal future begins on the Game Show Network.

***Little Big Shots: Forever Young* (NBC, premieres June 21 at 8 p.m.)** Harvey returns with a spin-off of his kid-performer show—this time spotlighting would-be stars in their golden years. Naturally, Betty White, just about the only TV star who works as hard as Harvey, makes an appearance.

***The Gong Show* (ABC, premieres June 22 at 10 p.m.)** Mike Myers dons prosthetics to play Tommy Maitland, a British comic hosting the revival of the classic talent show. Myers' high-wire act on the edge of sanity befits a franchise that made its name on oddballs.

***Battle of the Network Stars* (ABC, premieres June 29 at 9 p.m.)** Fighter Ronda Rousey and NFL star DeMarcus Ware are "team captains" on this revamp of the playground-games spectacle—joining *The Gong Show, The Match Game* and *The $100,000 Pyramid* as self-consciously retro contests on ABC's air.

***Life of Kylie* (E!, premieres July 6 at 10 p.m.)** Kylie Jenner—Kim Kardashian West's sister and Caitlyn Jenner's daughter—continues to make a name for herself with this slice-of-life series. Expect moments of deep introspection, executed as brand-building exercise.

***Candy Crush* (CBS, premieres July 9 at 9 p.m.)** Competitors toggle colorful bits of pixels in order to—well, if you own a smartphone, you know the drill. What's different from the popular app? Players are put through their paces on a physically demanding set. Mario Lopez sweetens the deal as host.

CLAWS: TNT; FOXX, HARVEY, MYERS, JENNER: GETTY IMAGES

No guff taken: Nash (center) *and Tran* (far left) *have their talons out*

TELEVISION

On TNT's new soap, utopia among the manicurists

By Daniel D'Addario

"HAPPY NEW YEAR," READS THE SIGN outside the Nail Artisan of Manatee County. Our gels last till Black History Month. The salon, run by bighearted Desna (Niecy Nash), carries that tone through each stroke of varnish. Its employees, even as they might wish for a more upscale shop, take pride in the quality of their work, to which they bring wit and flair. On *Claws,* TNT's new soap, set on Florida's Gulf Coast, this beauty shop is the ultimate refuge.

It's a necessary one as, unsurprisingly, men begin to cause problems. Desna, who launders money for the local mob, is having an affair with one of its junior capos (Jack Kesy)—as is one of her junior beauticians, the haughty Virginia (Karrueche Tran), who lives on vending-machine pork rinds and contempt. Despite this vexed love triangle, the salon's entanglement with the mob forces cooperation between the two women. It's a pairing of convenience that nevertheless shows how powerful it can be when women team up.

Kesy's Roller isn't much of an adversary. But playing his boss, Uncle Daddy, Dean Norris brings real menace to a cartoonish role. Uncle Daddy wears big chains and slurs drunkenly in a Creole accent. His violent impulses seem, at first, like slapstick. But soon his malevolent power oozes off the screen like a dripping bottle of Revlon ColorStay.

Claws walks a tightrope throughout. Its outlandish *Spring Breakers*–esque story, nourished by the heat of its setting, is bolstered by real and committed performances. It's a step forward for an increasingly ambitious network previously known for procedurals. Nash, overdue for a role that will vaunt her onto TV's A-list, brings humanity to a story that too easily could have been featherlight. When she's caring for her special-needs adult brother (*Lost*'s Harold Perrineau), you see she's gaming the system for something more important than profit or thrill.

Indeed, the most virtuosically applied color in Nash's palette is weariness. "There's nothing in this world quite as useless," she tells a client, "as a useless man." Not only do useless men sow the violence Desna and Virginia survive with appealing wiliness, they also don't understand the artistry that goes into a great manicure.

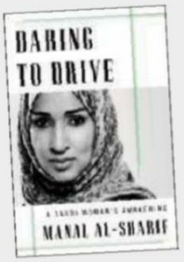
TV MVP
Nash, twice Emmy-nominated for HBO's *Getting On,* was the ablest performer on Fox's *Scream Queens* and appeared on *The Mindy Project* and in the 2014 film *Selma.*

CLAWS *airs on TNT on Sundays at 9 p.m. E.T.*

TIME PICKS

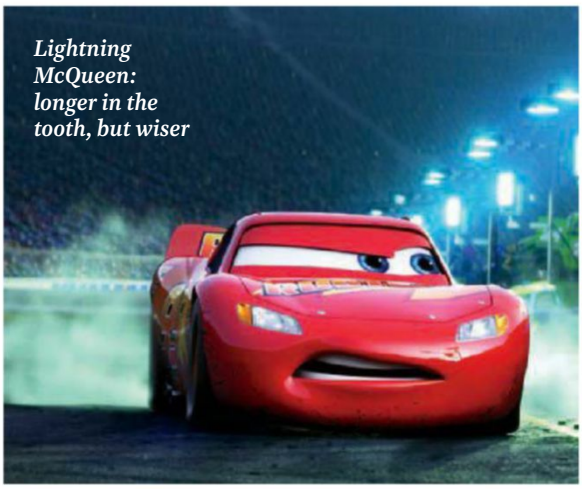
MOVIES
Cult members, crazed cannibals and acid-fueled dance parties abound in ***The Bad Batch*** (June 23), starring Suki Waterhouse, Keanu Reeves and Diego Luna.

BOOKS
Daring to Drive (June 13) is clear-eyed memoir about how Manal al-Sharif, a Saudi, led a women's-rights movement in her home country.



TELEVISION
Ten kitchen warriors go spatula to spatula for the best-amateur-baker crown on the BAFTA-winning reality show ***The Great British Bake Off*** (June 16).

MUSIC
Terror Jr's ***Bop City 2*** (June 16), the alt-pop group's second album, is a synth-heavy meditation on capitalism and relationships that has a summery bounce.



Lightning McQueen: longer in the tooth, but wiser

MOVIES

Cars 3 makes career anxiety (almost) fun

By Stephanie Zacharek

THE FIRST PART OF *CARS 3* IS A LITTLE LIKE *All About Eve,* but with cars. In the middle, it's more like *Sunset Boulevard,* but with cars. By the end, you may detect a few aromatic base notes of *The Karate Kid,* but with cars. Still, what's most notable about the third entry in Pixar's *Cars* franchise—the first was released in 2006, and there are legions of kids, many now practically in college, who have probably watched it 2,006 times each—is that a female car features prominently in the story. Cruz Ramirez (Cristela Alonzo) is a sporty little millennial number who has always dreamed of being a race car, though she's had to settle for being a trainer. As a woman, she found pushing her way into an almost all-male field impossible. Lightning McQueen (Owen Wilson) is the veteran—in other words, aging—racer in danger of being pushed out of his profession by younger, faster cars. He resents Cruz, until he realizes that helping her might be the best way to help himself.

If, as an adult, you go to the movies to escape your workplace anxieties, *Cars 3* may not be your best bet. Then again, while all Pixar movies are fine-tuned to keep adults as well as kids engaged, it's still fascinating to see workaday grownup fears addressed so openly. Plus, the modest pleasures of *Cars 3,* directed by Brian Fee and featuring an agile but unobtrusive score by Randy Newman, are hardly negligible. I, for one, am always happy to see the recurring character Luigi, the vintage Fiat voiced by Tony Shalhoub. His comically exaggerated "That's-a spicy mittball" accent is practically an art form unto itself. None of this answers the question of how your kids will feel about *Cars 3,* but you don't even have to ask that one: they'll probably end up watching it 2,006 times. □

QUICK TALK

Mandy Moore

The actor, 33, stars in the survival thriller 47 Meters Down, *about two sisters trapped in shark-infested waters after a cage-diving trip goes awry.*

What's the scariest part about filming a shark movie? It was a cumulative challenge of shooting a movie that takes place 95% underwater and having no diving training. But I was looking for something like that—I was ready to sort of take a deep dive.

What attracted you to the role? I have never been thought of for a thriller before, and I have never done anything in this genre. And I was craving something really challenging and weird and different. I was in the middle of a divorce. I just [wanted] to have something that would get my mind off all of that, quite frankly.

You also star on *This Is Us,* which has become NBC's biggest hit in years. Why do you think it resonates with so many people? I think there's something to be said for timing. We're in a really divided world these days. Our show is escapist in one sense, but it's also hopeful. It is bringing people together and making us feel like there's more that unites us than divides us.

You first became famous as a singer in the late '90s. How has the entertainment industry changed since then? The impact that social media has had on the world can't be overstated. I'm so glad it came to prominence once I was an adult. I think I got out of my teen years relatively unscathed because I was boring and there wasn't a camera in my face all the time.

This year marks the 15th anniversary of your first movie, *A Walk to Remember.* What was the most memorable part of filming it? I turned 17 on [the set of] that movie. It was my first leading role, and I felt like I didn't know how to do anything. It was like summer camp—I cried when it was over. —MAHITA GAJANAN

ON MY RADAR

SILICON VALLEY

"How did I miss this for so long? I love it. Everyone's like, Aren't you watching The Handmaid's Tale? *And I'm like, I can't go there yet. I need levity."*

MUSIC

Three alt-country stars align with new albums

By Mike Ayers

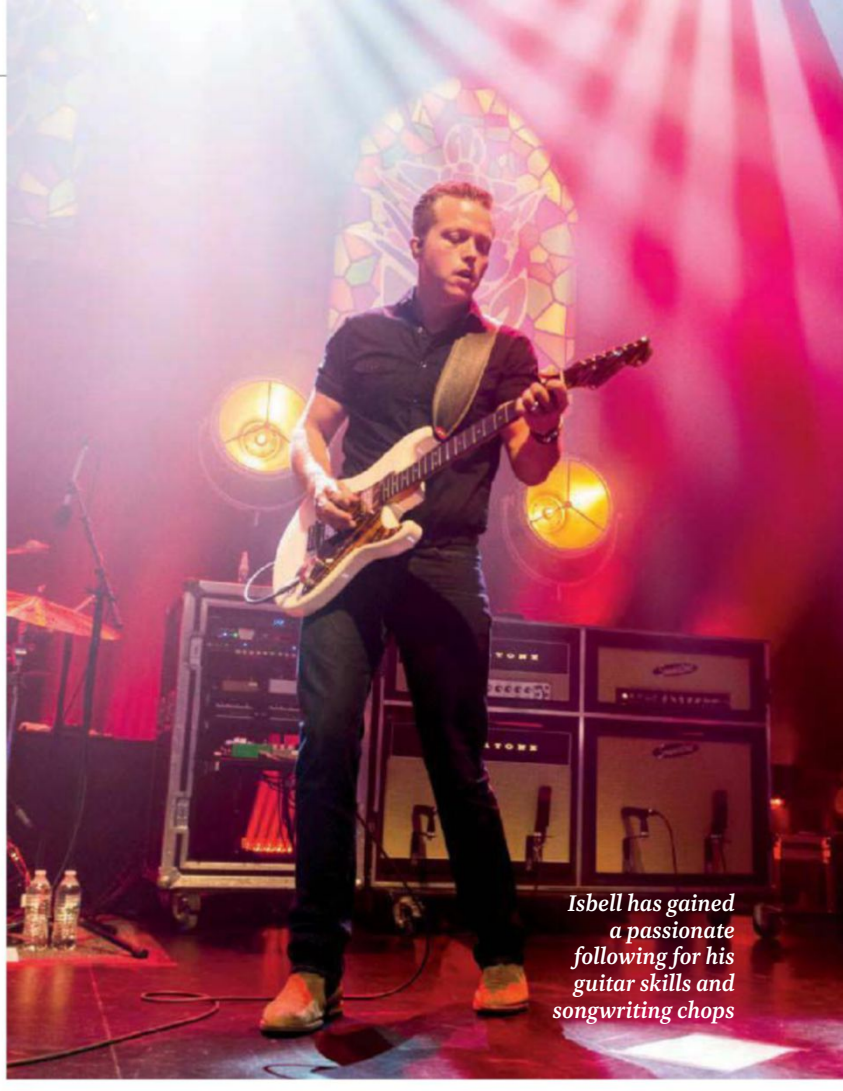
NASHVILLE HAS KEPT BUSY AND PROFITABLE since the 1990s with artists like Toby Keith, Shania Twain and Carrie Underwood ascending to pop-country royalty. All the while, though, another genre has quietly gained traction in rock clubs and indie circuits and on college radio: alt-country, a country-rock hybrid, with roots in the '60s folk scene.

Never favored on mainstream radio, the alt-country success stories have a few things in common: nonstop touring; a cerebral, sensitive approach to lyrics; and a willingness to experiment in the studio. Three of its top practitioners have new albums this month, each taking a distinctive approach to the form.

Wilco front man Jeff Tweedy has been playing solo shows on and off for the past 20 years, turning the band's songs, which can be loud and abrasive, into acoustic ditties. *Together at Last,* out June 23, finds him exploring 11 sparse numbers, mostly from the Wilco catalog, though a few rarities from his side projects show up too. Here, Tweedy's intimate versions of rocking fan favorites like "I Am Trying to Break Your Heart," from Wilco's acclaimed 2002 breakout *Yankee Hotel Foxtrot,* and "I'm Always in Love," from 1999's *Summerteeth,* make the case that new spins on oldies can be a welcome change.

Crack-Up, out June 16, is the third album from indie-folk band Fleet Foxes, a five-piece group that broke out in 2008 with a self-titled debut album. This decade they've proceeded with caution. Front man Robin Pecknold relocated from the Pacific Northwest to New York City, where he's spent time studying English at Columbia University. Musically, *Crack-Up* sounds a lot like its predecessors, with a bit of a Byrds-meets-Crosby, Stills & Nash vibe running throughout. But dig deep and you'll hear new little flourishes, like gentle waves, background chatter and handclaps in the multipart opener "I Am All That I Need/Arroyo Seco/Thumbprint Scar." The music here is familiar, but the stories are the most challenging of the band's career to date. And Pecknold has put those English classes to use: the album's title is inspired by a 1936 F. Scott Fitzgerald essay published in *Esquire.*

Nashville songwriter Jason Isbell has gained a passionate following as a triple threat: he's a gifted songwriter, with an angelic voice, and a killer guitar player. Isbell, a former member of Drive-By Truckers, has begun racking up awards. His 2015 release, *Something More Than Free,* won two Grammys, including Best Americana Album.



Isbell has gained a passionate following for his guitar skills and songwriting chops

SUMMER SOUNDS

***Crack-Up,* Fleet Foxes**
Lush and lavish folk rock

***The Nashville Sound,* Jason Isbell**
Simultaneously poignant and revved up

***Together at Last,* Jeff Tweedy**
When Wilco goes acoustic

The Nashville Sound, out June 16, has Isbell reuniting with his current band, the 400 Unit, with many moods on display in both sound and subject. The album opens with "Last of My Kind," an acoustic ballad about a guy feeling out of place in the world. From there, Isbell wonders about the emotions one has when a life partner dies first on "If We Were Vampires," and he examines his post-Trump election blues on the dirgy-rock song "White Man's World." And if anything depicts the state of the world today, it's Isbell's ode to mental health, "Anxiety," on which he sings, "Even with my lover sleeping close to me, I'm wide awake and I'm in pain," amid fiery guitar chords.

Overall, these aren't albums making any points about today's rough-and-tough cultural climate. It's not a red-state-vs.-blue-state approach, or mainstream-vs.-alternative. These are products of songwriting veterans who know their way around the studio and are able to create a timeless feel in their music.

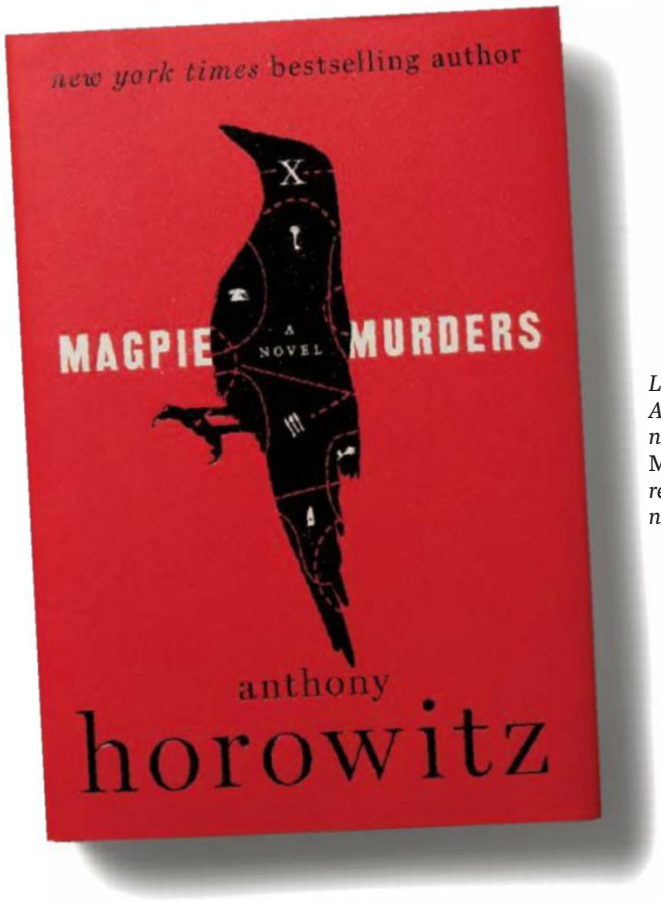
Alt-country is not a clear-cut genre in the way it was years ago, but these three acts have continued down the path that they (and their fans) are comfortable with. Those who haven't adapted to the playlist era will be especially stoked—because these are albums made for listening to from start to finish, like in the good ol' days. ◻

CARS 3: DISNEY; MOORE: NBCUNIVERSAL/GETTY IMAGES; ISBELL: ERIKA GOLDRING—GETTY IMAGES

FICTION

Double homicide

By Sarah Begley



Like many Agatha Christie novels, Magpie Murders *references a nursery rhyme*

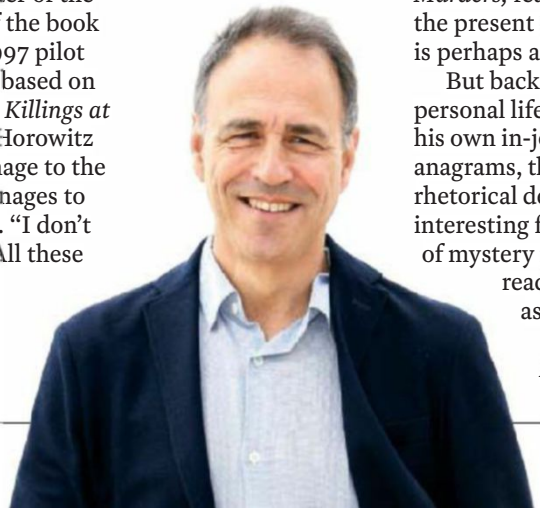
"WHY IS IT THAT WE HAVE SUCH A NEED FOR murder mystery," asks Susan Ryeland, the narrator of British author Anthony Horowitz's new novel, *Magpie Murders,* "and what is it that attracts us—the crime or the solution? Do we have some primal need of bloodshed because our own lives are so safe, so comfortable?"

If anyone should be able to answer these questions, it's Susan. As an editor at a publishing house, she works with the massively successful Alan Conway, a writer of Agatha Christie–style whodunits. *Magpie Murders* is one mystery novel wrapped in another: we the readers peruse Alan's latest manuscript alongside his editor, while another crime plays out in Susan's life. Evidence mounts that finding the guilty party in the book will shed light on the case in real life.

Horowitz has spent a long career thinking up suspense stories in the vein of the genre's greats. In addition to creating the popular British detective shows *Midsomer Murders* and *Foyle's War,* he has written screenplays for the *Poirot* TV series, a James Bond novel commissioned by the Ian Fleming estate and a number of successful YA thrillers. Much like his character Alan, he is both prolific and a bona fide student of the golden age of detective fiction—and his knowledge shines through in this book, which is catnip for classic mystery lovers. As a Christie disciple, he is near equal to his master.

The novel within the novel, also titled *Magpie Murders,* has all the fixings of a murder in the English countryside, with a fussy detective, a daft sidekick, a meddling busybody, a peculiar vicar and a bombastic aristocrat. In addition to referencing Christie mysteries like *4:50 From Paddington,* Horowitz name-drops his own oeuvre: "I thought it sounded too much like *Midsomer Murders,*" says one character of the manuscript's title. In fact, the plot of the book bears a certain resemblance to the 1997 pilot of *Midsomer Murders,* which is itself based on the 1987 Caroline Graham novel *The Killings at Badger's Drift*—a kind of in-joke for Horowitz fans. But even as Horowitz pays homage to the greats and teases his own ego, he manages to skewer our obsession with homicide. "I don't understand it," says one character. "All these murders on TV—you'd think people would have better things to do with their time." The combination of reverence and irreverence makes the book irresistible for those of us with mixed emotions about our crime-fiction addiction.

MURDER, HE WROTE
Horowitz has written dozens of novels and was made an Officer of the Order of the British Empire for his services to literature.



Speaking of mixed emotions, the novel arrives in the U.S. at an interesting time for Horowitz. He recently got in hot water for saying he'd been warned off writing black characters as a white author. And he previously drew ire for calling black actor Idris Elba "too street" to play James Bond, for which he apologized. On the other hand, his own 007 novel introduced a gay best friend for the spy, and many of his stories, including *Magpie Murders,* feature gay narratives. With one foot in the present and one in the past, his public persona is perhaps a bit like his fiction.

But back to the story. As Susan digs into Alan's personal life, she learns that he's been inventing his own in-jokes in his novel plotting: hidden anagrams, thematic character names and other rhetorical devices to keep the writing process interesting for himself. It turns out the master of mystery isn't as smitten with the genre as his readers. But the readers get the last laugh as these games lead to the ultimate twist.

With its elegant yet playful plotting, *Magpie Murders* is the thinking mystery fan's ideal summer thriller. ◻

HOROWITZ: TONY BARSON—GETTY IMAGES; ARMS: NINTENDO; UNCHARTED: SONY; MADDEN NFL 18: EA; DESTINY 2: ACTIVISION

In Arms, *players put up their dukes and then battle using the Nintendo Switch's motion controllers*

VIDEO GAMES

With *Arms*, Nintendo wants to rekindle excitement for motion controls

By Matt Peckham

ARMS IS A FIGHTING GAME FOR THE Nintendo Switch about punching, sort of. Also jumping, sort of, and weaving, sort of, and bobbing, sort of. Everything interesting about *Arms* (June 16)—as in jazz, poetry, stand-up, etc.—happens off the beat. The result is a game with the thoughtful pulse of tennis, a sport as much about thinking between volleys as nailing them. And one with the thoughtless cadence of boxing, a sport about landing pulverizing body blows. It is weird in the way Nintendo games often are, but also wonderful.

Players control *Arms*' cartoonish brawlers using the Switch's detachable motion-sensing joysticks, moving and twisting them in the air to curve their characters' spring-loaded limbs. Sure you look like a goofball doing so but, in return, *Arms* delivers responsive and tactical play. It's a cleverly designed attempt by Nintendo to bring back the magic of its original Wii console with its wandlike controls.

In an inspired move, players can mix and match "arm" types, opting for gadgets like ice cannons, electrical boomerangs or bombs. Each player picks two per round, assigning them to their avatar's left or right arm. Each arm has its own speed and weight class, and the game-play possibilities expand when multiplied by all the ways you can spin a punch.

From there, you can battle computer-controlled foes solo or with a friend in "Grand Prix" mode, earning points to unlock upgrades and new characters. Online play offers casual matches as well as ranked duels. But squaring off with a second player in impromptu split-screen matches—each of you using one of the console's two controllers—is where *Arms* finds its strongest footing.

A setting to use standard button controls allows you to forgo playing with motion. It's a welcome alternative if you find swinging the controllers too difficult or tiring. But one that robs *Arms* of its novel qualities. ◻

LIKE HOTCAKES

Nintendo's Switch, a console that can be played on the go or on the living-room TV, came out in March and sold just under 3 million units in less than a month. That earned comparisons to the firm's last hit gadget, the Wii, which came out in 2006.

Summer games

The outdoors is overrated. Stay inside instead with this summer's and early fall's big upcoming video-game releases:

UNCHARTED: THE LOST LEGACY

This stand-alone sequel to one of the best titles of 2016, *Uncharted 4: A Thief's End,* is studio Naughty Dog's latest fortune-hunting escapade for PlayStation 4. The game still involves finding ancient artifacts, but this time the protagonists are two women.

Aug. 22

MADDEN NFL 18

EA is giving its annual football sim for PlayStation 4 and Xbox One a massive overhaul. Changes include better graphics, weekly matchups linked to real-world rosters, a story mode and, perhaps best of all, Tom Brady on the box.

Aug. 25

DESTINY 2

One of the world's most popular online shooters gets a ferociously anticipated sequel for PC, PlayStation 4 and Xbox One. Hostile aliens have triumphed, and players must do battle on new worlds.

Early September

ADVERTISEMENT

"To you, it's the perfect lift chair. To me, it's the best sleep chair I've ever had."

— J. Fitzgerald, VA

Sit up, lie down — and anywhere in between!

Easy-to-use remote for heat, recline and lift

We've all had nights when we just can't lie down in bed and sleep, whether it's from heartburn, cardiac problems, hip or back aches – it could be a variety of reasons. Those are the nights we'd give anything for a comfortable chair to sleep in, one that reclines to exactly the right degree, raises feet and legs to precisely the desired level, supports the head and shoulders properly, operates easily even in the dead of night, and sends a hopeful sleeper right off to dreamland.

Our Perfect Sleep Chair® is just the chair to do it all. It's a chair, true – the finest of lift chairs – but this chair is so much more! It's designed to provide total comfort and relaxation not found in other chairs. It can't be beat for comfortable, long-term sitting, TV viewing, relaxed reclining and – yes! – peaceful sleep.

This lift chair puts you safely on your feet!

Our chair's recline technology allows you to pause the chair in an infinite number of positions, including the Trendelenburg position and the zero gravity position where your body experiences a minimum of internal and external stresses. You'll love the other benefits, too: It helps with correct spinal alignment, promotes back pressure relief, and encourages better posture to prevent back and muscle pain.

And there's more! The overstuffed, oversized biscuit style back and unique seat design will cradle you in comfort. Generously filled, wide armrests provide enhanced arm support when sitting or reclining. The high and low heat settings along with the dozens of massage settings, can provide a soothing relaxation you might get at a spa – just imagine getting all that in a lift chair! It even has a battery backup in case of a power outage. Shipping charge includes white glove delivery. Professionals will deliver the chair to the exact spot in your home where you want it, unpack it, inspect it, test it, position it, and even carry the packaging away! Includes one year service warranty and your choice of fabrics and colors – Call now!

The Perfect Sleep Chair®

Call now toll free for our lowest price.

Please mention code 106355 when ordering.

1-866-390-0072

46429

Long Lasting DuraLux Leather

Tan | Chocolate | Burgundy | Black | Blue

DuraLux II Microfiber

Burgundy | Cashmere | Fern | Chocolate | Indigo

© 2017 *first*STREET for Boomers and Beyond, Inc.

That time an algorithm whisperer took me to the heart of darkness

By Joel Stein

SETH STEPHENS-DAVIDOWITZ IS A BRILLIANT, THOUGHTFUL data scientist who studies the complexities of human behavior, which is why no one has heard of him. I, meanwhile, exclusively study my own very simple behavior, which is why I have a Wikipedia page and he doesn't.

As you can deduce from the title of Stephens-Davidowitz's recent book, *Everybody Lies: Big Data, New Data, and What the Internet Can Tell Us About Who We Really Are,* he struggles with brevity in naming things as much as his parents did. But his fascinating, funny work uses online data (Google searches, porn views, Wikipedia entries, Facebook ad data) to prove that we are far more horrifying that we let on. That's because we lie all the time: in person, online and even to anonymous pollsters. What we type privately when we want information reveals sadness, anger and desperation. He shows that huge swaths of our country, both Democratic and Republican, are overtly racist; tons of people search for racist jokes. Many people regret having kids. Women are twice as likely to search for tips on performing oral sex as men, and half of men's searches on that topic are about performing it on themselves.

AS INTERESTING AS learning about this data was, I eventually got bored, since none of it was about me. So Stephens-Davidowitz did some quick algorithming and found out that the No. 1 question searched about me is whether I'm gay. In fact, 1 in 50 searches about me are about my supposed gayness, despite the fact that I often write about my wife and watching heterosexual porn. It turns out that this is a very common question about men, though it is more common about me. I'm pretty far from the 1 in 570 searches about LeBron James' sexuality but very close to the 1 in 18 about Richard Simmons'. Far more disturbing is that Stephens-Davidowitz found that my fame peaked in 2006, and I am now 89% less well-known. This is probably because in 2006, I was on a show called *I Love the '70s.* Also, in 2006, people still read words.

The only thing more compelling than what other people think about me is what *I* think about me. So I gave Stephens-Davidowitz access to my search history. "The most common search you make is 'Joel Stein,'" he told me. Apparently, 3% of my searches are for my name, with about one self-Google per day. The average person does this so rarely, it doesn't even register in Stephens-Davidowitz's data. "You've always said you're narcissistic. This definitely confirms it," he said in a cheery way that can only come from a man who has chewed so closely to the core of knowledge that he is impressed by men who aren't into racist jokes or endangering their lower back to pleasure themselves.

Then Stephens-Davidowitz said something upsetting: 5% of the time after I search the name of a female celebrity, I try to see her naked. I denied this, but he said that most people forget their own Google searches, and 5% is totally normal for a guy. What is not normal is this: "The celebrity you searched for naked most was Joel Stein." Although I insisted that this must have been for a column about how viewing hacked photos is wrong, I could tell Stephens-Davidowitz now thinks I'm admirable only for not liking racist jokes.

LIKE MOST MEN I have a false impression of what the average man likes. "Despite writing a book about being an effeminate man, your searches do not show any evidence of being unusually effeminate," he said. For instance, while I was into the HBO show *Girls,* Stephens-Davidowitz's data shows it was equally popular among men and women, even though men don't seem to admit that on Facebook or Twitter, or to Lena Dunham. Straight men have more interests in common with women than they let on. "Despite what people Googling your name think, you are clearly not gay based on your searches," said Stephens-Davidowitz. "The one exception being the desire to see yourself naked."

The thing that really makes me an outlier, however, is that I'm the most shallow person whom Stephens-Davidowitz has ever seen data on. "My research used to make me feel better about myself. I'm not the only one who wakes up at 3 a.m. thinking I have a health problem. I search dark stuff. I'm closer to the average on anxiety," he said. "You're searching about fun things you can do: restaurants, great recipes, comedy. Let me check the Dow Jones average? Any new comments to my column? All right, I'll go to bed." I found all this self-knowledge deeply upsetting until I realized that I don't need Google to express my neuroses. I have a column. ◻

ILLUSTRATION BY MARTIN GEE FOR TIME

Patty Jenkins The director of the blockbusting *Wonder Woman* talks about her military dad, fantasy superpowers and how she's still waiting for her first big payday

***Wonder Woman* became the first film directed by a woman to make more than $100 million in its opening weekend. Are you surprised?** I'm stunned by the success of the film. But I'm also surprised how rare it's been.

How long until we can stop pointing out women's achievements because they're not surprising anymore? I can't wait till enough women filmmakers have had a chance to make movies of this size and scale and those movies have been successful. There will still be conversation about smaller issues. But it will be nice that they can just be filmmakers making films.

It's not like we haven't seen female action heroes before in *Divergent* or *The Hunger Games* or *Tomb Raider* or *Underworld*. Why *Wonder Woman*? There was a very difficult time when a female hero was a man in a woman's body. *Hunger Games* really changed that: a woman leading a non–woman's film in the action genre. I think *Wonder Woman* does that on a very big scale.

Wonder Woman has always been a proxy for America: scarily powerful, but a force for good. Did you make love her superpower with current affairs in mind? She always has stood for truth and love. Her genesis was based on Artemis. However, I do think that it's very important right now to celebrate exactly that quality.

Why? Our fantasy of a hero is that he's the good guy who is going to shut down the bad guy. That has got to change if we want to deal with the crisis that we're in. There is no bad guy. We are all to blame. New kinds of heroics need to be celebrated, like love, thoughtfulness, forgiveness, diplomacy, or we're not going to get there. No one is coming to save us.

Your dad was an Air Force F-4 fighter pilot who won a Silver Star in Vietnam. Did his experience of war color your thoughts? Yeah. My father wanted to be a hero. He went to the Air Force Academy, was valedictorian, and then he found himself strafing villagers in Vietnam in a war he didn't want to be in and didn't understand. He was extremely conflicted about the line where he went from being the good guy to possibly being the bad guy.

What did you do with your first big paycheck? I've yet to have one. One day. I'll tell you when that day comes.

Your last film was *Monster*, about a female serial killer. Is there a through line here? I'm as interested in exceptional characters as men are. It's very easy for me to be curious about what it's like to be [killer] Aileen Wuornos, just as I am about what it's like to be Wonder Woman. And in both cases, I think it's about what you do with power.

You have a reputation for being very exacting. How do you get the best out of people? I want greatness. To me, aiming for greatness in a day might mean you work 20% harder, but you make that day worth it 10 times over.

Why have you banned the word *cheesy*? When artists, who are supposed to speak freely, are afraid to be earnest and do beauty and sincerity, you've got a serious problem on your hands. *Cheesy* makes people afraid to be emotional. And I won't have it.

Your husband [Sam Sheridan] is a martial-arts fighter? He fought as his way in, but then from there he's really become known as a writer about fighting.

If you had to settle a duel, what style would you choose? Boxing or mixed marital arts, probably. I'd rather not do it, but at least I understand those.

—BELINDA LUSCOMBE

> 'New kinds of heroics need to be celebrated, like love, thoughtfulness, forgiveness, diplomacy, or we're not going to get there. No one is coming to save us.'

MICHAEL TRAN—GETTY IMAGES

EVERY DAY, 99.5% OF US USE, PLAY WITH,
WORK ON, LOOK AT, SMELL, OR TASTE
A LEADING *FORTUNE* 500™ COMPANY.
TREAT YOUR SENSES AND EXPLORE THIS YEAR'S LIST AT FORTUNE.COM.
FORTUNE 500
Copyright © 2017 Time Inc. Fortune® and the FORTUNE 500 are trademarks of Time Inc.
Source: 2017 comScore Multi-Platform/GfK MRI Media + Fusion (03-17/F16)

LIMITED-TIME OFFER

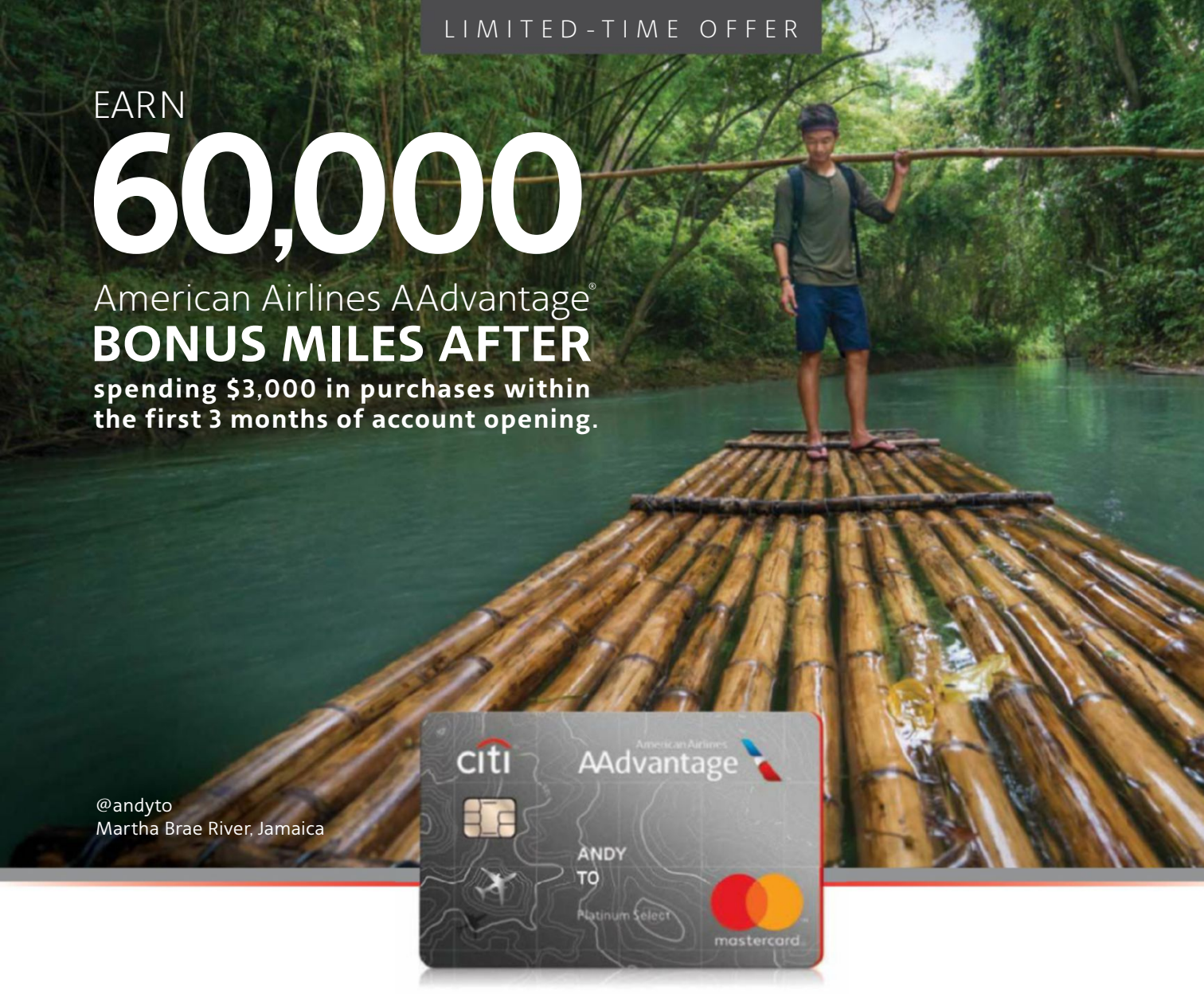
EARN

60,000

American Airlines AAdvantage®

BONUS MILES AFTER

spending $3,000 in purchases within the first 3 months of account opening.



@andyto
Martha Brae River, Jamaica

CITI® / AADVANTAGE® PLATINUM SELECT® MASTERCARD®

CARRY THE CARD THAT BRINGS YOU CLOSER TO ADVENTURE

APPLY NOW

Visit **citi.com/adventure6**

citi | American Airlines AAdvantage CELEBRATING 30 YEARS

mastercard

American Airlines reserves the right to change the AAdvantage® program and its terms and conditions at any time without notice, and to end the AAdvantage® program with six months notice. American Airlines is not responsible for products or services offered by other participating companies. For complete AAdvantage® program details, visit aa.com/aadvantage. American Airlines, AAdvantage and the Flight Symbol logo are trademarks of American Airlines, Inc.
Citibank is not responsible for products or services offered by other companies. Cardmember benefits are subject to change.
©2017 Citibank, N.A. Citi, Citibank, Citi with Arc Design and Platinum Select are registered service marks of Citigroup Inc.
Mastercard and the Mastercard Brand Mark are registered trademarks of Mastercard International Incorporated.